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LITERATURE.

Job and Solomon; or, the Wisdom of the Old Testament. By the Rev. T. K. Cheyne. (Kegan Paul, Trench & Co.)

PROF. CHEYNE in his new volume deals with what may be called the philosophical element of ancient Hebrew literature. Perhaps no portion of the Bible is so little studied or understood by general readers, yet none offers so many points of contact with the modern spirit, nowhere else are the limits of Judaism so completely discarded. In the narrative portions of the Old Testament and the Apocrypha we trace the external events by which first a whole people, then a single tribe in that people, finally an *élite* within that tribe, were dedicated to a religion of righteousness and purity. In the prophetic books we can study the deeper spiritual forces by which this result was attempted or attained, the passionate appeals of a few highly gifted individuals to a majority who, like all majorities, loved darkness rather than light. In the so-called Mosaic legislation we have the outcome of this process, the framework by which Jewish faith and Jewish nationality were for ever secured against the open violence or the insidious temptations of heathenism. Finally in the Psalter we have what were before the trials, the failings, the victories of a whole people reproduced in the experiences now of one, now of another individual soul. Yet even so the colossal and many-sided labour of Israel was not complete. The religion of righteousness, universally accepted and placed above all danger of competition with lower creeds, had still to be tested by a comparison with the facts of life. How it fared in that ordeal may be gathered from the books which Prof. Cheyne, armed with all the resources of modern exegesis, here passes in review.

These books are familiar to all under the names of Job, Proverbs, Ecclesiastes, and Ecclesiasticus. The last-named treatise, or, to speak more accurately, the Hebrew original of which it is a rather blundering translation, was probably composed about 180 B.C. (Cheyne, p. 180). The authorship of the others is absolutely unknown, and the dates conjecturally assigned to them range within very wide limits. As regards Job such an assertion is, of course, compatible with the most unimpeachable orthodoxy, the very existence of the famous sufferer being an open question even among Conservative theologians (p. 61). With Proverbs and Ecclesiastes the case is somewhat different. The former is, in part at least, traditionally, and by its title, ascribed to Solomon; while the author of the latter speaks of himself as "the son of David," and "king in Jerusalem." Prof. Cheyne, how-

ever, shows by convincing arguments that whatever wise sayings Solomon may have uttered, our "Proverbs" cannot without extreme improbability be attributed to his pen (pp. 130, *sqq.*). They breathe a spirit utterly alien to the recorded habits of that voluptuous, oppressive, and idolatrous despot, reflecting rather the sentiments and opinions of a respectable *bourgeois*; while their form, at once rhythmical and abstract, would seem to differentiate them equally from the more archaic "similitudes" reported to have dropped from the lips of the royal sage.

"I wish," exclaims our author, "that it were otherwise. How gladly one would see a few of Solomon's genuine utterances (whether proverbs, or similitudes, or fables) incorporated into one or another of the Hebrew scriptures!" (p. 132).

—an indirect rebuke to those who assume that critics of the new school are systematically biased on the side of negation. As to Ecclesiastes, the evidence of its late origin, derived partly from the language, partly from the ideas, is so overwhelming that, according to Prof. Reuss, the majority even of orthodox critics agree in admitting it to be "one of the latest productions of pre-Christian Hebrew literature." And, in fact, the appendix (chap. xii., 9-12) suggests that the editors who placed "Kohleth" in the sacred canon regarded his personation of Solomon as no more than a transparent literary artifice.

But this is not all. On each of these anonymous or pseudonymous compositions more hands than one have been at work. In the case of Proverbs there can be no dispute, the contents having come down to us arranged under different headings; although the order of the different sections does not agree with the relative antiquity assigned to them by modern criticism. Chaps. i.-ix. constitute a single treatise, entitled by Ewald "The Praise of Wisdom." It is evidently the work of a single poet, and by common consent forms the gem of the whole collection. Prof. Cheyne assigns it, though not without hesitation, to the reign of Josiah (p. 169).

In his critical analysis of the Book of Job our author deals with much more controvertible matter. Here his conclusions are of a more daring character, and are likely to excite considerable opposition, in some quarters not unmingled, it may be feared, with theological bitterness. As was to be expected, he agrees with the great majority of Continental scholars in assigning the speech of Elihu to a later interpolator. The absence of all reference to Elihu in the rest of the poem, the artistic inferiority of his discourse, its logical irrelevance, and the numerous Aramaisms of its language, furnish an irresistible body of evidence against the authenticity of this pretentious excrescence, to which the literary charity of Prof. Cheyne allows, I think, more merit than it possesses. With nearly as much confidence he pronounces the picture of the behemoth and the leviathan in chapters xl. and xli., "a later insertion" (p. 94); but "cannot speak so positively as to the speeches of Jehovah" (*ibid.*). He continues:

"From a purely aesthetic point of view I am often as unwilling as anyone to believe that they were 'inserted.' At other times I ask myself, 'Can the inconsistencies of this portion,

as compared with the colloquies, be explained as mere oversights?' The appearance of the Almighty upon the scene is in itself strange. Job had no doubt expressed a wish for this, but did not suppose that it could be realised, at any rate, in his own lifetime. It is still stranger that the Almighty should appear, not in the gentle manner which Job had desired, not with the object of a judicial investigation of the case, but in the whirlwind, and with a foregone conclusion on Job's deserts. For in fact, that splendid series of ironical questions which occupies chaps. xxxviii., xxxix., and which Job had by anticipation deprecated, is nothing less than a long drawn-out condemnation of Job. The indictment and the defendant's reply, to which Job has referred with such proud self-confidence, are wholly ignored; and the result is that which Job has unconsciously predicted in the words: 'To whom, though innocent, I would not reply, but would make supplication unto my Judge' (ix. 15, p. 94)."

From the logical, Western point of view all this seems perfectly true; but who can determine the limits assignable to Oriental inconsequence? Besides, one can hardly imagine the argument between Job and his friends, and, in general, the whole problem of undeserved suffering, being left without some solution, real or imaginary. Such a solution is indeed offered by the prose epilogue; but this also is discredited by Prof. Cheyne as too materialistic, and conjecturally attributed to the editor of the whole poem. Must we then suppose that the cycle of speeches constituting the kernel of our Job was originally published, like certain dialogues of Plato, without a conclusion of any kind—one may add, without an explanatory introduction, for, according to Prof. Cheyne, "it is impossible to feel sure that the prologue is by the same author as the following colloquies" (p. 66)? Unless, indeed, as seems to be hinted, the poet may have detached it from a pre-existing prose story. Finally, in the heart of the original poem itself, most of chap. xxvii. seems to have been transferred from Zophar to Job; while most of chap. xxviii. is probably an interpolation extracted from some quite different work (p. 41).

Of this vast and composite structure, the most extensive and important portion, that is to say, the original colloquies, is referred by Prof. Cheyne to the Exile period of Hebrew history. His argument covers three chapters, and deserves careful study. I need here only call attention to a rather confusing clerical error. In a discussion on the relative originality of Job and Jeremiah, it is stated that

"in one of the most important instances [of a parallel] we may pronounce decidedly in favour of Job [*sic*] (comp. Jer. xx. 14-18 with Job. iii. 3-10). The despairing utterance referred to is an exaggeration in the mouth of Job, but suitable enough in Jeremiah's" (p. 86).

Evidently for the italicised word we should read *Jeremiah*. As regards the question of suitability, opinions may differ. De Joinville, the biographer of St. Louis, when asked by his royal master whether he had rather be a leper or commit a mortal sin, decided without a moment's hesitation for the latter alternative. There can therefore be little doubt that the good knight would have considered the prophet's mental anguish a less deplorable calamity than an attack of elephantiasis, even apart from the total loss of

children and property, with the society of Eliphaz, Bildad, and Zophar as a relief to that of the patriarch's wife.

Whatever may have been the purpose of this enigmatic composition, its author or authors can hardly have looked to a future life to clear up the difficulties of the present. Prof. Cheyne, on the whole, sides with those commentators who hold, against Ewald, that the famous passage, xix. 25-26, involves no reference to an immortal life either with or without the flesh. But, although this anticipation must be surrendered, there is another pregnant hint pointing in the direction of a new religion, to which Prof. Cheyne has given great and well-deserved prominence. We find Job in passionate, hopeless conflict with the divine injustice, appealing to God against God Himself:

"Even now, behold my Witness is in heaven, and he that vouches for me is on high. My friends (have become) my scornors; mine eye sheds tears unto God—that he would right a man against God, and a son of man against his friend"—(xvi. 20-21).

Surely this is a far sublimer thought than the bodily resurrection with which the traditional exegesis has comforted itself so long. Here we seem to detect the germ of a mediatorial religion; yet hardly that religion in which the poet's faith was destined to eventuate six centuries later. For, in orthodox Christian theology, it is to the mercy not to the justice of the Creator that the intercessory God appeals; and the worst sufferings of mortality are an evanescent quantity compared to those reserved for a soul that should dare to vindicate its innocence as against an unpropitiated Judge. It was in the Gnostic rather than in the Pauline Christ that Job's avenger became manifest; and the Gnostic Sophia represented better than the Johannine Logos her whose praises the Proverbialist had hymned.

But spiritual promises of any kind are an exception in this literature. Hebrew philosophy, when restored to its original purity and read as a historical development, is, in truth, most remarkable for its Agnostic and pessimist tendencies. The earlier collections of proverbs do indeed identify vice with folly, and represent prosperity as the invariable concomitant of virtue; but their teaching, low and selfish at the best, was refuted by subsequent experience, and a directly opposite conclusion is more than hinted by the original poet of Job, who, as Prof. Cheyne shows in an eloquent passage (pp. 63 sq.), has probably left us under the name of his hero an idealised portrait of himself. And not of himself only but, as our guide proceeds to explain, of suffering Israel, of suffering humanity in general. As such he replies to the religious rapture of Psalm viii. with the scornful parody of Job vii. 17 (p. 88). A later proverbialist (xxx. 1-4) gives us, according to Prof. Cheyne's interpretation (pp. 149 sq.), a confession of scepticism at once candid and bitterly ironical. In Ecclesiastes the process of negation reaches its last limits; for the hope of immortality which had meantime dawned on Israel is deliberately rejected by the preacher of vanity; and the hand of a pious interpolator has not succeeded in effacing the fact that he inculcated a life, not of virtue, but of epicurean enjoyment.

In all ages and countries dislike and distrust of the female sex has been a note of pessimism. Accordingly, we find it prominent in Hebrew philosophy. Amid Job's overwhelming calamities, "by a touch of quiet humour, his wife is spared; she seems to be recognised by the Satan as an unconscious ally" (p. 14). The latest Proverbialist does indeed give us the portrait of an ideal wife; but, as Prof. Cheyne drily observes, "the poet does not say that he has found such a woman" (p. 155). Sirach, though not a uniformly despondent writer, "draws a picture of the daughters of Israel (xlii. 9, 10) which forms a melancholy contrast with the Old Testament ideal" (p. 191). Finally, Ecclesiastes speaks of women in "words to which the well-known poem of Simonides is chivalry itself" (p. 219).

It is hoped that the foregoing analysis, however brief and imperfect, may have given some idea of the fresh interest acquired by Hebrew literature when studied in the light of modern criticism—an interest which in this instance is still further enhanced by the literary taste and cultivation of the critic. *Job and Solomon* may be recommended both as a pleasant introduction to Biblical exegesis and as an important contribution to some of its highest branches. Its appearance is a most promising sign of the times. Not long before his death Mark Pattison spoke of the surviving Broad Church clergymen as "the few lurking fugitives of a dispersed and defeated army." Prof. Cheyne has not at all the air of a lurking fugitive, but rather of one of the leaders in a movement destined sooner or later to gain complete ascendancy over the religious consciousness of England.

ALFRED W. BENN.

A Look round Literature. By Robert Buchanan. (Ward & Downey.)

MR. BUCHANAN is my intimate friend. Needs must be I set it down, if only as a possible set-off against the warmth of friendly praise, or, as the case may be, the extreme candour of friendly censure. I now feel free to say that I find Mr. Buchanan's volume of essays fresh, vigorous, original, and full of suggestion, admirable and varied in substance, strenuous and powerful in style. The book gives abundant proof that Mr. Buchanan is an excellent critic when not too strongly under the influence of personal feeling. His knowledge of literature is broad and intimate, his insight is keen and deep, and his sympathies are catholic. As a critic of poetry he finds room enough in the world for the poetry of enchanted symbolism, and for the poetry of kicking up one's heels and rolling with the milkmaids in the hay. Aeschylus and Victor Hugo, Goethe and Walt Whitman, Burns and Rossetti, Shelley and the author of the burlesque on the "Wicked World," have all their points of appeal for him. Nevertheless, his opinions are clear and his aim is distinct. He is a Philistine, and he knows that the name of Philistine is the only name in modern parlance which it is possible for him to bear. To his thinking, however, and to mine also, that title of courtesy or badinage does not mean exactly what it is intended to convey when it comes from the people who have it oftenest on their lips. To

them Philistinism is an equivalent for the lack of culture; to Mr. Buchanan it means power, passion, and imagination.

Though this volume is informed and penetrated by a strong central idea and something like a central purpose, it contains several essays of independent criticism. Of these the most considerable are the essays on Thomas Love Peacock, on Rossetti, and on free thought in America. I have no space to traverse them, much as they tempt one with pregnant reflections. Of Goethe, in his character as a man, Mr. Buchanan has formulated the most deadly impeachment that I have met with outside the fragment of autobiography. A deadlier impeachment of self than Goethe's unconscious picture of his miserable selfishness and deplorable egotism it was only reserved for his disciple Carlyle to furnish. Mr. Buchanan discusses the "affinities" that finally manufactured Goethe into a fine literary genius, and concludes that the mystery of sex was at the bottom of it all. With a little less animation Goethe might have made an acceptable parson; the amours turned the scale; the sweetheart Gretchen, the affair at Leipzig, the bad business with Frederika decided the bent of mind and heart; and nature, which, at the beginning, hardly meant Goethe for a genius at all, finished up by making the world the richer for "Ottile," "Clärchen" and "Mignon." This is literary Jacobinism, indeed; and the white wrath of the Goethe-worshipper may easily be conceived. Goethe, as Mr. Buchanan says, comes to us, not like Shakspeare, on his own merits only, but like a first-class master of the ceremonies with excellent credentials, which the public has yet shown no disposition to accept, even with a liberal grain of salt. We talk and write of Goethe as if he were side by side with Shakspeare; but there is this difference between our acceptance of the two poets—Shakspeare has mastered the popular heart and Goethe has hardly touched it. When "Hamlet" was produced in London for the nine hundred and ninety-ninth time the audiences at the Lyceum Theatre thought less of the acting and the accessories than of the play. When "Faust" was produced here for the first time with any completeness or pretensions to fidelity the audiences thought less of the dramatic action than of the dramatic acting. It is true that Mr. Irving's company gave us more of Shakspeare than of Goethe, though both were given in solution; but the difference of appeal for the popular heart may be seen at any glance at the faces of any audience. Wheresoever, whensoever and howsoever "Hamlet" may be played the play must be the thing, and under no circumstances can this be true of "Faust." And if not in "Faust," which by sheer genius places its author in the world's Pantheon, where is Goethe's native strength as a poet likely to master the world's heart? Not in *Wilhelm Meister*, for that theatrical old bore is merely tolerated for his maker's sake. Not in *Werther*, for the day is gone when the world could contemplate with patience such showy attitudinising. Perhaps in the ballads here and there. I have given the substance of Mr. Buchanan's argument, and I have given it in my own words rather than his, in order to indicate a general and earnest agreement. Goethe was certainly not the Philistine poet, if Phil-

ism may stand for imagination. Fifty years ago it was said by an English poet who was probably more strongly in sympathy with the genius of the German mind than any Englishman of his time, that the day would come, and was near, when it would be a subject for surprise that Germany had ever placed her Goethe above her Schiller. That day has not yet come; and if we may judge by the present ardour of Goethe-worship, not only in Germany but in England, it is not yet near. But I shall not, therefore, shrink from saying that I find more passion, more imagination, and a broader outlook upon life, man, and the universe in certain scenes of "Wallenstein"—as, for instance, in the scene of the Countess's dream—than in any part of "Faust." And the author of the "Robbers" was a Philistine poet.

Mr. Buchanan takes Goethe as the master of all whose sole quest in literature is what Mr. Arnold has styled the criticism of life: the master of George Eliot, of Thackeray in his different way, of Mr. Arnold himself, and of the "plague of microscopes" who produce the delicate story-less stories that come from across the water. Recognising in George Eliot not a woman of genius, but merely a "noteworthy woman," a "woman of unexampled cleverness and veracity," who has left works that will speedily be forgotten; and in Thackeray a hater of all imaginative revolt, a Major Pendennis of literature, a delightful *flâneur*, a charming exponent of the philosophy of *laissez-faire*, a critical novelist-essayist; and in Mr. Arnold not a poet at all, but a writer of didactic verse, whose inspiration is not of the heart, but always and only of the head, whose didacticism reaches its highest level in the verses to Overmann, and its lowest depths in prose in the manner of a literary leader in the *Daily News*, Mr. Buchanan holds Goethe responsible for what he regards to be the misfortune to literature that such writers have been widely read and liberally praised. I certainly shall not follow Mr. Buchanan in saying that the author of "The Strayed Reveller" was not born among the laurel-bushes of Parnassus. If that snug retreat was not the birthplace of the man who wrote "East and West," "East London," and the sonnet to Shakspeare, it is certain that he must be the literary Jacob who has stolen the birth-right blessing. I am quite as reluctant to believe that the author of that great book that tells of the shot from the field of Waterloo that found the heart of Amelia Sedley was at best the critical novelist-essayist; though I think I see clearly that, following Thackeray, some living "story-tellers," who have "no story to tell," are able, by help of the critical journalists, to base what seem to be splendid reputations on their consummate art of suckling fools and chronicling small beer. But I am at one with Mr. Buchanan in thinking that George Eliot was far too busy in presiding over a cosmos to know much of the rapture of inspiration, too much occupied with philosophical discoveries to feel as deeply as a great artist must the simple issues of human life and death. She was a close observer, as her early novels show; but her knowledge of life was limited, as her later ones sufficiently prove. The sheer reality, the flesh

and blood vitality of her Mrs. Poyser, of Hetty Sorrel, of Adam Bede, of Silas Marner, of Maggy and Tom Tulliver, and of the exquisite old aunts, give way to the vague intellectual abstractions of the waxwork figures in *Daniel Deronda* and *Middlemarch*. Her plots are conventional to the utmost verge of conventionality; her grouping of character is often as mechanical as the cast of a domestic drama, with its places for the leading man, the leading lady, the comic man, the old man, the chambermaid, and so forth. She establishes her right to the old clothes of other novelists by the exquisite care with which she fits them to her own proportions. Her veracity is her originality. The old story of seduction, flight, disaster, death is now her story, because she has made it her own in the pathos and the power of the episode of Hetty Sorrel. But this is the art of the microscope. It is the perfect veracity that finds its highest exponent in Goethe. I will go farther than Mr. Buchanan, and say that this veracity which is so admirable in its way, has, in the works of George Eliot and in George Eliot's influence, done more harm than good to imaginative literature in England. Nowadays the critic who tells you that a novel is a true picture of everyday life, that it is natural and probable, and so forth, believes that he has struck the best, if not the highest, note of praise. As if this fidelity to the pots and pans of life, this naturalness, this probability, this authenticity, could be rigidly applied to any masterpiece whatever! Of the rapture of inspiration, of the rugged power of creating ideals, I see nothing in George Eliot. Compared with such Philistines as some of Shakspeare's contemporaries, Ford, Webster, Dekker, with their lusty imagination, their virile daring, how tame and weak seems this "noteworthy woman" whom critics like Mr. Hutton have more than once found the courage to place with Shakspeare! Their excess, her sanity, their mad freaks of inspiration, her tranquil sagacity—how powerful a contrast! If, as Mr. Buchanan thinks, it is a misfortune that literature in England has long ceased to pay allegiance to these rugged old masters, we cannot resist Mr. Buchanan's conclusion that Goethe is the literary Jupiter whose self-contained culture is to blame. For my part I would rejoice to see the novelist's art cut away from the bonds in which the critical journalist and the critical novelist-essayist have leagued together to bind it; and if we were to forsake the old story of Hetty Sorrel for some of the more full-blooded themes of Shakspeare's friends the gain would be ours. It is by no means necessary to outrage the sensibilities of the "Young Person." That dapper little body is not the lion in the way of imaginative literature. If she is left alone she will take the best of whatever is offered her. She always has done so, and I think she always will. The real obstacle is the Old Woman of both sexes. The Old Woman must have had a bad time in Shakspeare's day, when the best of Ford's plays bore a title which she found it impossible to pronounce, and she has had many a bad bout since then. But for the last forty or fifty years in England she has had every whim consulted, every rheumatic ache and gouty pain soothed away, every jarring noise banished from her nervous ears. The Old

Woman flourishes best in America, where she might have least expected peace. There she finds the humour of Dickens to be so much mere noise and buffoonery, and his pathos to be so much silly sentiment. Hence the Old Woman drives Dickens from the home of Howells back to that old country which is still known to hanker after old-fashioned ways of making people laugh and weep.

Mr. Buchanan thinks that literature in England is in a bad way, and that what we need is to see on the wall the colossal cypher of some supreme satirist. We have too much criticism, and Mr. Buchanan writes a big book of criticism to say so. Let half the critics try their hand at creative writing, and then we shall see what their supernatural wisdom is worth. Good or bad, the result cannot be less worth having than what we get. For my part I think I see that literature is not now in such serious straits; that there are clear indications of a revival of romantic feeling, and that when one novelist can make a sensation by reproducing the treasure-seeking of *Monte Christo*, and another by reviving the marvels of *Peter Wilkins*, and a third by redressing Dekker's masterpiece, the "plague of microscopes" is about to see its end. If it is only half true that literature is now suffering from a "plethora of genius"; and if a tithe of "our noble selves" be found worthy to assist at the revival of English romantic art, we shall soon see more of the Philistinism that means imagination. May this book help on that golden time!

HALL CAINE.

History of Greece from the Earliest Times to the End of the Persian War. By Prof. Max Duncker. Vol. II. Translated by S. F. Alleyne and Evelyn Abbott. (Bentley.)

PROF. DUNCKER, before his death, had worked his way down through the dim records of distant countries to a land and a time which are better known; and his skilful treatment of his present materials will increase his authority as an expounder of matters more remote. In a notice of the first volume of his *History of Greece* (ACADEMY, February 16, 1884), we took occasion to protest against what seemed to us the arbitrary settlement of disputed matters in early Greek or half-Greek history. We pointed out that readers of Greek history were being called on to accept a great quantity of results in other branches of historical study without having any assurance that these results had been reached by such methods as they had been taught to think the only safe ones. Indeed, there was *prima facie* evidence that they had not been so reached; for, on the one hand, Prof. Duncker once or twice claimed certainty toward the end of his book for matters which he had himself declared uncertain at its beginning; and, on the other hand, he and other students of Oriental or Egyptian history were not found to exhibit the *consensus* among themselves which alone could allow them to impose results upon us by authority.

But, while the latter point yet remains in full force, and while specialists in Eastern history still seem to an outsider to exhibit most edifying disagreement, we feel that Prof. Duncker's critical and sagacious hand-

ling of the imperfect accounts of Greek affairs gives us a real respect for his judgment. Along with the ability to tell a story plainly and agreeably, which all readers of his *History of Antiquity* knew that he possessed, we must recognise in the present volume his caution in dealing with unsound evidence and his ability to extract the truth (or at least the most probable version) from inconsistent and obscure traditions.

The volume before us is very full of important matter. It opens with Book III., on Aristocracies and Colonisation, in which the first chapter (on the Rise of the Nobility) seems to us to treat the subject from a standpoint too purely political. The motives assigned in it for the action of men or classes of men are too much like those which we find in the political narrative of Thucydides, or those which we might see at work in the present day. The immense importance of the narrow and exclusive older Greek cults in promoting the claims to predominance of certain classes or groups of families, and afterwards in maintaining that predominance, does not get a recognition so full as we could desire. Human nature may be the same in all ages, but different ages supply it with different motives; and here is a motive which must not be left out of sight by those who would understand the age of Solon and the elder Kleisthenes. But the following chapters leave little to be desired. They deal patiently with the tangled story of one state after another, until we reach three chapters of special merit, in which a good many points are summed up and put together in general pictures. The account of the Aristocratic Constitution is very clear and striking, as well as sympathetic in the view it gives of the ideal of life and character which the Greek nobles of the best time may be supposed to have set before themselves. The chapter on the oracle of Delphi contains a great deal of well-combined information. The only thing, indeed, which we miss in it is what no one has yet been able to give us—a clear and connected account of the policy of the oracle. We can see points in its influence; we can say what governed its action here or there; but no one has yet satisfactorily stripped off the non-genuine oracular utterances from the genuine ones and shown us what consistent policy underlay the whole series of the latter. Yet the rise of Delphi from out of a crowd of less successful oracular agencies was not achieved without a policy. Of Olympia Prof. Duncker gives us a full and interesting account, as becomes a citizen of the nation which has done so much for the disinterment of the remains at that place. In book iv. we come to the important subjects of the Tyrants and the Lower Orders, which are worked out by a survey of the different classes of the population in early Greek states and of the individual Tyrants of Korinth, Sikyon, and Megara. The volume closes with a chapter on the Second Messenian War.

There is abundance of detail given throughout in illustration of the positions advanced; and, while we are far from thinking that none of Prof. Duncker's views are open to dispute, we are glad to see that he gives his readers free and full access to the facts or alleged facts on which he builds. He follows the useful plan of quoting at full length many

passages (especially the less familiar ones) from Greek authors; and it is only on a few occasions that it seems to us that the exact shade of meaning conveyed has evaporated in the double translation from Greek into German, and from German into English. The passage, for instance, from Archilochus (Fr. 59, Bergk; 38, Pomtow):

Ἐπτά γὰρ νεκρῶν πεσόντων, οὓς ἐμάρψαμεν ποσίν,
Χίλιοι φονῆς ἐσμέν,

is translated here, "There were seven dead men trodden underfoot, and we were a thousand murderers." But ἐμ. merely means "those whom we caught"; and the rest of the translation misses the humour of the Greek. Archilochus meant that only seven bodies of the enemy were found, and yet there were a thousand warriors, each of whom claimed to have killed his man. This is how Plutarch ("Galba," 27) understood it.

FRANKLIN T. RICHARDS.

Chapters on English Metre. By Joseph B. Mayor. (Cambridge: University Press.)

THIS learned and laborious treatise suffers, I think, by the limitations which the author has imposed upon it.

"It makes no pretence to completeness," he assures us. "I have not attempted to deal, otherwise than incidentally, either with the aesthetic or the historic side of metrical investigation. I have barely touched on such matters as alliteration and rhyme; I have not ventured to pronounce an opinion as to the origin and early history of our metres. What I have endeavoured to do is to ascertain by a process of induction the more general laws of our modern metre, and to test the results on a variety of instances. I wish very much that some competent scholar would take up that historical side of the question which I have left untouched" (Pref., p. vii.).

Now, to one who is a mere "proselyte of the gate" in such matters, it certainly appears that the scientific inquiry into metre cannot well be separated from the historical consideration of it; and, further, that Mr. Mayor shows every sign of being qualified for that very part of the task which he so modestly declines. Treated as he treats it, the subject becomes inevitably overloaded with scientific phraseology, "ascending disyllabic," "anapaestic substitution," "metamorphous dactylic," "anacrusis," &c.; so much so, that if the book be intended to introduce non-classical readers to the study of metre, there should really be a glossary as well as an index. Mr. Mayor, in fact, underestimates, very naturally, the difficulty of the terms in which he endeavours to work out his induction. But had an early history of our metres preceded their scientific analysis, I cannot help thinking the work would have been, practically, more useful though more bulky.

The earlier chapters of the book are contentious, though in no ungenerous spirit. The utmost that can be said, for instance, against chap. ii., "Antiquarian A-Priorism," is that Mr. Mayor, in his zeal for sounder views of metre, somewhat overrates the amount of acceptance which Dr. Guest's theories obtained. The very facts recorded on p. 12 show that the *History of English Rhythms* was not viewed enthusiastically by the maturer judgment of its author. Its re-

publication, even under the supervision of the Cambridge Professor of Anglo-Saxon, hardly constitutes a sanction (p. 13) of its theories by that authority, any more than Milman's editing of Gibbon showed a sympathy with Gibbon's religious views; and the main difference between Dr. Guest and Mr. Mayor seems to be that, while the former holds that "our modern English metres *should* conform in the main to the rules of the Anglo-Saxon *ver-e*" (p. 13), and that our modern divergencies from these rules are heresies (p. 31) the latter understands that there is growth in these matters, that it is no use to plant oaks in flower-pots, and that what Milton has done may lawfully be imitated and followed, always remembering, however, that nothing is easier than to copy a powerful innovation feebly and badly. It is, I suppose, eminently probable that the Miltonic freedom, in the matter of extra-syllables, was fed and fostered by his close study of Greek tragedy, and especially of Euripides.

The third chapter, "Logical A-Priorism," examines the metrical theories of Dr. Abbott. He, in Mr. Mayor's view (p. 34),

"has the advantage over Dr. Guest in starting with the true normal line instead of the fictitious sections; but is too much enamoured with a mechanical regularity, and makes too little allowance for the freedom of English versification."

It is hard not to agree, when we find (p. 44) that his theory leads him to "disyllabise," in places, such words as "will" and "fare," in order to raise the line to the requisite number of syllables—where Mr. Mayor prefers to count the pause in the line as its complement. Yet I observe further on (p. 152) that, in his examination of "Macbeth," Mr. Mayor has not the courage of his opinion, in such a line as

"The curtained sleep: witchcraft celebrates."

He thinks the pause insufficient; and, unable to follow Dr. Abbott in making "sleep" a disyllable, he rewrites Shakespeare:

"The curtained sleeper: witchcraft celebrates,"

&c. I respectfully submit that, so far from the pause being insufficient; it is deeply impressive—a shiver of ghostly terror as each vision of the powers of darkness hovers before the speaker. As to "sleeper" for "sleep," it is just substituting sensible prose for poetry; the context must decide, and to it I appeal. As to "sleeper" being "more suited to the definite article," Tennyson's line is in point as confirming the old reading—

"Ye that so dishallow the holy sleep"

—so far as the article is concerned.

The main point of difference between these courteous and well-matched antagonists (see p. 46) is, that while Dr. Abbott dislikes the license of trisyllabic feet so much as to prefer as a rule the "desperate remedy of extra-metrical syllables in any part of the line," Mr. Mayor thinks that the use of the dactyl and anapaest as occasional substitutes for the iamb should be freely allowed, as explaining the metre. It seems almost impossible to decide these questions without accurate knowledge of the customary pronunciation of words in the Elizabethan era. Slurring and pronouncing are things so mutable and evanescent

in their nature that probably the authorities must be content to differ.

Somewhat more severe is Mr. Mayor's treatment of "Aesthetic Intuitivism" as represented by Mr. J. A. Symonds (pp. 49-56). He is irritated to find Johnson's condemnation of such a line as

"'Tis true, I am that spirit unfortunate,"
reproved by Mr. Symonds thus:

"Johnson, with eyes fixed on the ground, searching for iambs, had not gazed on the fallen archangel's face, nor heard the low slow accents of the first two syllables, the proud emphasis upon the fourth, the stately and melancholy music roll which closed the line."

It is a combat between the analytic and the rhetorical spirit, the impulse of science and the impulse of feeling, and the combatants really strike wide of each other. Without intervening between two such eminent adversaries, one may, perhaps, point out that one reason why the purely scientific account of metre is unsatisfactory to many readers is not their preference for rhetoric, but their desire to know the conditions under which the work was produced rather than those under which it may be analysed. They doubt, for instance (pp. 94-5), whether in writing "How they brought the good news from Ghent to Aix" Mr. Browning gave a thought to such categories as "iambic substitution" or "amphibrach truncated at the end." I do not imply that Mr. Mayor differs from them, but he speaks sometimes rather misleadingly, as, e.g., on p. 132, in discussing the rhythm of Faber's well-known hymn, "Hark, hark my soul," he says of the refrain—

"Angels of Jesus,
Angels of light,
Singing to welcome
The pilgrims of the night"—

"I cannot help thinking that the metre of the last line *must have been intended to be dactylic*, and that 'the' before 'night' either crept in by mistake, or that we should read 'o' th' night." Is the rhythm and cadence intended by Faber really obscure, or in need of this correction? Was it "intended" to be anything else than it is?

Chaps. v., vi., vii., are somewhat severely technical. The short discussion of Mr. Masson's and Mr. Keightley's views of Milton's rhythm makes one wish that Mr. Mayor had entered more copiously into the subject, and especially into the effect upon the poet's cadences of his Italian studies. The ninth chapter on "The Blank Verse of Surrey and Marlowe" is of great interest to anyone who desires to understand the growth and development of that *non sine Dis animosus infans*. The two following chapters, on the verse of "Macbeth" and "Hamlet" respectively, are also of high value. Mr. Mayor is a sworn foe of the supposed "Alexandrine" in Shakspeare, except when they are divided between two speakers. He will not even allow us to retain,

"Are burnt and purged away. But that I am
forbid;"

preferring to read "I'm," and make the fourth foot an anapaest; and so in many other cases. In Hamlet iv., 5, 137:

"Of your dear father's death, is't writ in your
revenge?"

he thinks the line "more like a true Alex-

andrine than any other in the play, but the word *dear* may easily have been inserted." But I cannot find any intelligible motive suggested for these supposed insertions. To make a line regular, they would be comprehensible; to make it irregular, they seem capricious.

The final chapter, on "Modern Blank Verse," illustrated by Tennyson and Browning, will perhaps interest more readers than any of the others. Here we have literary as well as scientific judgments; and the final words (pp. 195-6) about Browning are singularly eloquent and discriminating. Perhaps it may be well to mark for correction one very unfortunate misprint on p. 113, where, by the substitution of "law" for "land," the following result is obtained:

"A crescent of sea,
The silent sapphire-spangled marriage ring of the
law."

The intelligent compositor's humour was never more disastrously exhibited.

E. D. A. MORSEHEAD.

NEW NOVELS.

Swifter than a Weaver's Shuttle. By Capt. James W. Gambier, R.N. In 3 vols. (Sonnenschein)

Our Own Pompeii: a Romance of To-morrow. In 2 vols. (Blackwood)

Miss Nancy Stocker. By Charles Blatherwick. In 2 vols. (Chapman & Hall.)

The Merry Men. By Robert Louis Stevenson. (Chatto & Windus.)

Canon Lucifer. By J. Douglas Delille. (Gilbert & Rivington.)

The Beckoning Hand. By Grant Allen. (Chatto & Windus.)

Old Shipmates. By Claud Harding, R.N. (Maxwell.)

The Red Band. By Fortuné du Boisgobey. (Maxwell)

Devil's Ford. By Bret Harte. (White.)

Little Tu'penny. By the Author of "Mehalah." (Ward & Downey.)

"ROMANCE? Romance is gorgiss fibbin'," says an American humorist, and one is sometimes tempted to accept this definition as not very far short of the mark. If Capt. Gambier's exciting romance is "fibbin'," it is on a grand scale. The author is one of those daring novelists who stick at nothing; but still, while we read we believe. He is plainly a man who has sojourned in many lands and known divers strange folk, and this gives a freshness and a general air of *verisemblance* to his story which we miss in many books by better known and more practised novelists. *Swifter than a Weaver's Shuttle* has one essential merit: its interest never flags from the first page to the last, and the reader is kept almost to the very end in that delightful uncertainty which is one of the most vital charms of fiction. It is not easy to decide whether or not this is a first attempt. It is very loosely written in parts; and even where the narrative flows with easy rapidity, it is from the pen, if one may say so, of a ready rather than of a trained writer. On the other hand, there is a knowledge of men and women, a knowledge of life,

which is manifestly genuine. Perhaps its most striking charm lies in the fact of its freedom from all kind of false sentimentality. It is a story by a man of the world, written for men and women. It purports to be a sketch from life, and it is far from incredible that Heroea Artaki lived or lives. Full of evil, and living an evil life, this beautiful woman is the curse of various more or less unhappy persons; but her death has a pathos and even dignity which go far to make amends. Virtue does not always afford an entrancing foil to vice; and though from the first the readers of Capt. Gambier's novel will follow the heroic career of Madeleine Ostrolenka with sympathy and interest, she does not stand out so vividly from the canvas as does her dangerous enemy. The characterisation is noticeably good; and this is the case not only with Heroea Artaki, Madeleine Ostrolenka, Mr. Romeyn, and the villain Gould, but also with Rosalie Romeyn and her lover Norton, the scoundrel Restigouche, and the other secondary personages. One is, perhaps, a little inclined to be sceptical about the worthy Pitt; but, fortunately, such wholesale changes from evil to good are not impossible. The author has indulged so lavishly in incident, and has played with so free a hand upon all the passions—has, in a word, used up so much material—that he may come to regret his liberality. However, if his next romance has somewhat less of incident, it will probably gain by concentration. Meanwhile, it is a relief to encounter a story told so freshly and so vigorously, and so well worth the telling.

Our Own Pompeii is one of those puzzling books which are the despair of the critic. It practically depends on the reader's political views whether he will decide that this "Romance of To-morrow" should be read and enjoyed at once, or left till—to-morrow. That it is cleverly written and contains some excellent passages is not to be denied; but, looked at from the most favourable point of view, it should have been restricted to the limits of a magazine article. Out of the material an interesting and suggestive article might easily have been made; as it is, one has to toil through depressingly numerous pages of political palaver, wearisome chit-chat of foolish fashionables, and a good deal of cheap satire. The germinal idea is good. The inheritors of the flesh-pots in London, Paris, Vienna, St. Petersburg, New York—in a word, the "nice sets," to use a favourite phrase of the author of this book, of the capitals of Europe and the two or three chief towns in America—become members of a club projected on a novel and a dazzling scale: a small town, broadly on the model of Pompeii, is constructed on a choice part of the Riviera, and every conceivable luxury is brought within its boundaries for the enjoyment of the members. The descriptions of this New Pompeii afford very good reading. The members more or less sincerely aspire to be Hellenic—whatever that may mean. But these modern Hellenes sometimes behave in ways at once so foolish and so vulgar that latter-day Philistines must thank their stars they are not cultured and do not belong to the "nice set." One young man, popularly known as "Tottie," entrances his audience

by appearing on the New Pompeian stage as "a music-hall young lady," in pink silk stockings, short skirts, a painted face, and golden wig; sings an ineffably foolish song of the beer-saloon type; and, amid great applause, "sniggles, ogles, titters, winks, and dances." Many a reviewer must have had bitter cause to curse the Home Rule movement, for, among other things, it has produced vast quantities of unreadable fiction; and the agitation for the maintenance of the Union is responsible for *Our Own Pompeii*. To speak of a Home Rule government for Ireland "as a policy so shameless and ruinous," &c., and of a certain statesman as "base, destructive, and treacherous," is to overshoot the mark. The author has too often forgotten that he is not on the hustings. There is not much plot in his narrative, and his characterisation is for the most part of the feeblest. But even an interesting plot and exciting incidents, with whatever novelty of background, could not save any book so hopelessly handicapped as *Our Own Pompeii*. The religious novel, the artistic or musical novel, the historical novel, the novel with a didactic purpose of any kind, all are more or less wearisome; but the dreariest of those is preferable to the political "romance."

There is a good deal of the same quiet genial humour in Mr. Blatherwick's new book which was the distinguishing mark of his best known production. Miss Nancy Stocker is an old maid of the type which from time immemorial has made waste places to blossom sweetly, a type which it is to be hoped will survive the triumph of woman and the levelling of man. The motive of this story is the well-worn one of changed wills; but the complications have sufficient novelty, and the personages are in the main so interesting, that one is willing to be misled by the former, and does not regret having spent some time in the company of the latter.

Mr. Robert Louis Stevenson's small collection of stories consists entirely of reprints, but some of the tales are sure to be new to most readers. "Will o' the Mill" was, if I am not mistaken, one of Mr. Stevenson's earliest attempts in fiction, and it is interesting to note that the writer's marked individuality is as distinct as in any of his later productions. "The Treasure of Franchard" is the largest but not the best or the most interesting of the collection. "Olalla" is a curious tale well told; and "Markheim" is one of those allegorical narratives of which this author is a master. But the two really remarkable stories are "The Merry Men" and the short sketch entitled "Thrawn Janet." Mere horror is easily conjured up, but it is only under the power of genius that horror can permanently fascinate. "Thrawn Janet" may very likely prove the least popular tale in this volume; but in the present writer's opinion, it ranks among the most impressive studies in the weird yet given us by the author of *The Strange Case of Dr. Jekyll and Mr. Hyde*. While, however, the Scottish dialect in which it is narrated adds to the effect, it may also constitute a stumbling-block to many. The simplicity and the picturesque directness of the old Scottish speech affords a fascinating "medium" for the literary artist. "The Merry Men" I should unhesitatingly

place among Mr. Stevenson's finest productions. It has that "local colouring" which was so charming in *Kidnapped*. It has also in no slight degree something of the weird fascination of "Thrawn Janet." In mysterious suggestiveness it is unrivalled. The merry men are the breakers in the wild tidal "Roost" at the end of the Isle of Aros, beyond the Ross of Grisapol, and their savage haunting music pervades the tale in a very curious and impressive way. There is some kinship between Gordon Darnaway and Ebenezer Balfour of The Shaws; but while the latter is a miser and a scoundrel the former is a recluse and a fanatic, albeit not without great sin also. "The Merry Men" shows Mr. Stevenson at his best—a "best" where he is without serious rival.

Mr. Delille also goes in for the horrible, but it is the horror of fact and not of romance. It was the author's desire to direct attention to a social evil which has, rightly or wrongly, been declared to be of widespread existence. This evil is a corrupt clergy. *Canon Lucifer* is undoubtedly an exciting story; but it is morbid and essentially unreal, even if, in a sense, drawn from life. While as a warning to evil-doers and to all unsuspecting "flocks" it is too exaggerated to have much effect. Mr. Robert Buchanan, in his *Fog-glove Manor*, and some other novelists of note, have already dealt more or less ably with this unsavoury topic; but it is open to question if much good can be done to the cause of religion by the writing of novels with fascinating (they are always fascinating) clergymen as villains of the deepest dye. Mr. James Morson, later Canon Westbury, is a gambler, a debauchee, a murderer, an utterly abandoned scoundrel. His death, and the frightful incident of the dissecting-room, are as ghastly as anything I have ever read. But, to reiterate, between horror of this kind and the horror of Mr. Stevenson's "Thrawn Janet" there is a wide difference. Police-court reports and medical diagnoses can unpleasantly impress us, but after a time they only cause disgust and weariness. The cause of the canon's death may or may not be founded on an ascertained fact, but in any case it is really too ghastly for artistic use in fiction.

The title of Mr. Grant Allen's new book—a collection of a "baker's dozen" of short tales—promises fresh entertainment for those who took delight in the same author's *Strange Stories*. But "The Beckoning Hand," though thrilling enough, is neither the most novel nor the most interesting of the thirteen. Mr. Grant Allen is invariably a charming raconteur; and, if he be unequal, that is simply what all good story-tellers are. But it is to be regretted that in very few of his short stories do we find the heroines delineated with the same insight and skill as in *Philistia*, *Babylon*, or that delightfully extravagant romance, *For Maimie's Sake*; in fact, too many of his affectionate damsels are sadly commonplace, or rather seem all to have come from the same commonplace mould. The most ingenious of the stories here brought together is "The Gold Wulfric"; the most novel, "Olga Davidoff's Husband"; the most dramatic, "John Cann's Treasure"; and the finest, "Professor Milliter's Dilemma." It is not difficult to recognise the great chemist

and naturalist who served as Professor Milliter's prototype; but his dilemma is much more powerfully described than his release. With a motive such as underlies this story, Mr. Grant Allen—at once a novelist and a man of science—could construct a deeply interesting romance. These stories will maintain the reputation of their author.

Old Shipmates is a story of the love of three men for one woman. Jack Blount is the fortunate winner of Moira North's hand and heart; but the account of Charles Drury's deathless and ever-loyal affection, and of the brilliant Cyril Jervoise's treachery, sins, and tragic death, holds the reader's interest throughout the greater part of the book. Lieut. Harding has written a better romance than *Ferndyke*, though *Old Shipmates* is not free from some of the same faults of style.

The translation of du Boisgobey's sensational story, *La Bande Rouge*, is fairly satisfactory journeyman work. This is the maximum of praise which can be given to it. The popular French novelist is not remarkable for style, though in plot and incident he comes second only to Gaboriau. This story of Paris under the Commune is not his best, but it will not disappoint his numerous admirers.

The two little paper-covered books by Bret Harte and the author of *Mehalah* afford capital reading; but they are too short and (especially in the case of the former) in too stereotyped a mould to call for detailed notice. *Devil's Ford* is not at Bret Harte's best level, but it has passages as fine as any other of his Californian stories. *Little Tu'penny* is a pretty and pathetic idyll—if that can be called idyllic which comprises no little suffering and sorrow in consequence of a cruel wrong. The description in Part 2 of how Little Tu'penny sails up into space between the fans of the windmill has distinct charm.

WILLIAM SHARP.

BOOKS OF TRAVEL.

High Life and Towers of Silence. By the author of "The High Alps in Winter; or, Mountaineering in Search of Health." (Sampson Low.) The faults of this volume are all on the surface. The title, in striving to be ingenious, succeeds only in being obscure and somewhat ghastly. "Towers of Silence" are properly the receptacles of corpses; and the great peaks hardly as yet deserve the comparison—however true it may become in time if tourists and guides continue to behave as they do at present. Again, the illustrations—in which one of the new processes for reproducing photographs has been tried—are blurred and unattractive. When we come to the text we find in Mrs. Main's (formerly Mrs. Fred. Burnaby) little volume pleasant reading enough for those who still care to hear how mountains are climbed. She tells the story of her ascents brightly and intelligibly, does not sprinkle her pages with too many terms of art, and avoids alike the wearisome details of the early Alpine Clubman, and the forced facetiousness of the latter-day mountaineer. Her narrative of high ascents is varied by descriptions of winter scenes and primitive village customs in Canton Graubünden, and amusing specimens of foreigners' English, tourist habits, and guide-book inaccuracy. She has the courage to tell the truth about the Engadine—the comparative pretensions of which in respect to scenery have been

greatly exaggerated of late years. It is quite unworthy to compare with the Bernese Alps, except in the number of excursions open to invalids who cannot ride or walk. The average level of her pages may be characterised, in no unfriendly spirit, as that of an amusing *table-d'hôte* conversation. Those who have suffered, whether in alpine inns, or Alpine Journals, from the deplorable neighbour who is incapable of describing his own climbs and does not believe in anyone else's, whose talk is all of "records" and "form," and who regards the mountains as so many running-paths, may turn to Mrs. Main with the certainty of finding relief and pleasant company. *Tempora mutantur!* Thirty years ago even the boldest guides would have hesitated before attempting several of the climbs here described. The Weisshorn and Matterhorn, the Aiguille du Géant, and Dent Blanche; these are among the conquests of Mrs. Main's ice-axe. The author does not, however, belong to the class of tourists who qualify themselves for the Alpine Club by being taken up half-a-dozen peaks between two guides. She likes to test her skill and endurance not only in great climbs, but also in more independent expeditions of moderate difficulty. In the spirit which prompts such attempts we sympathise. But it might have been well, perhaps, had Mrs. Main left some of her walks unrecorded. For, as Imboden suggested, fools will rush up where ladies do not fear to tread. And Mrs. Main herself does not always walk wisely. The curate whom she escorted over the glaciers of the Col de Chardonnet tempted providence to an extent that was certainly unjustifiable and of bad example. To encourage parties of less than three to wander above the snow-level is to set at naught one of the fundamental laws of mountaineering, and to lead the way to inevitable disaster.

Romantic Spain: a Record of Personal Experiences. By John Augustus O'Shea. In 2 vols. (Ward & Downey.) This book has some drawbacks. It is written to order and confessedly against the grain; too long a time has elapsed since the events narrated have occurred; the writer stops short at the most interesting period of his story; and it is too much spun out. The writer forgets that even the life of a special correspondent may have its dull moments. Bull-fights, Madrid, Seville, and Gibraltar in times of peace have been described over and over again, and a chapter on the humours of Camberwell Green is hardly in place in a work on romantic Spain. The really interesting portion of the book is that of the visit to the English Sherrefa of Tangiers, and the chapters on the Basque country and the Carlist war, and especially on that strange character, the Cura Santa Cruz. By this time we fear most people have lost all interest about him. Cabrera, in his early days, and Zumalacarrégui would have known how to utilise such a partisan; but the second Carlist war produced no real leader of irregulars. So Santa Cruz was left to follow out his own disordered fancies. He had a touch of genius in him, but he was a fanatic, and a savage. The slaughter of his twenty-seven prisoners at Endarlaza was simple murder. They had delivered up their arms, crossed the Bidasoa, were on their way to Vera, chatting with their captors on the fortune of war, when Santa Cruz sent his order to shoot them down. The French officer, who was watching at the frontier close by, received a sharp reprimand from his superiors for not having interfered, on the ground that "murder is not war." His excuse was that the massacre was so unexpected and so sudden. All the fighting was over. There were said to be three persons who understood what Santa Cruz's ideas really were. One of these kindly tried to explain them to the present writer during two long

hours of a summer afternoon. There was to be a Christian republic, in which all Divine rights, especially those of the Pope and of tithes, were to be respected, and in which Santa Cruz was to have a far higher place than Carlos VII. This is all he could comprehend. The conduct of Santa Cruz and of the Contrabandistas was the main cause of the loss of the battle of Tolosa by the Carlists. The narrative stops just before this; but the subsequent adventures of the author among the Carlists, and especially among the insurgents of Carthage, if told with due regard to brevity, would be of greater interest than anything in the present volumes.

An Autumn Cruise in the Aegean, by T. Fitz-Patrick (Sampson Low), is an account of visits to some of the principal cities and remains of antiquity in the neighbourhood of that sea—Athens and Eleusis, the Argive plain and its ancient sites, Smyrna and Ephesus—together with some less familiar scenes of archaeological research in Asia minor—the so-called figure of Sesostris at Nymphi, the Niobe statue on Mount Sipylus, Sardis, and Pergamon. The intervals of the narrative are filled up by the incidents of yachting, and passing descriptions of coasts and islands. There is also an account of a flying visit to Constantinople. The author took great interest in the antiquities, and has given an intelligible account of them. If any classical reader finds vulnerable points in Mr. Fitz-Patrick's scholarship, his criticism should be disarmed by the preface, in which he expresses the hope

"that some whom a work of larger proportions and higher pretensions might repel, may be induced to glance at this modest volume, and learn how much can be seen and enjoyed in and around the Aegean during a couple of months' absence from England."

The main faults of the book are its occasional sallies of questionable taste, and its tendency to discursive remarks, which leads the writer to discuss, among a great variety of other points, the nature of the sphinx, Darwin's views on the descent of man, and Macaulay's opinion on the pronunciation of the word "metamorphosis," though those questions are connected by very minute links with the subject in hand. We should have hoped, also, that there was little need for any persons who will read Mr. Fitz-Patrick's narrative to be told (as we are in a note to p. 303) that it is a mistake to pronounce *agora* with the accent on the second syllable. Still, the book is pleasantly written; the author and his companions evidently enjoyed themselves, and we may hope that he will succeed in communicating to his readers some of the pleasure which he himself experienced.

Mountaineering below the Snow Line. By M. Paterson. (Redway.) This is an interesting personal record of mountaineering on a small scale by a writer who has evidently enough pluck and enthusiasm to carry him to much greater heights. We have little doubt of its being followed in due time by another record *above the snow line*. Dealing, as it does, with well-known localities, the book presents little novelty; but it is, on the whole, well written, and is illustrated by four charming etchings.

Pompeii, Descriptive and Picturesque. By W. Butler. (Blackwood.) In the absence of a preface it is not easy to discover the motive of this little work. It might possibly serve some of the purposes of a guide book, though we are not told that such was its design. Pompeii is too stale a subject to permit much novelty in its general treatment, though Mr. Butler must be credited with some fresh and suggestive thoughts on the relations of classical and Christian art. As a rule, little fault can be found with his frequent translations, whether from Horace, his favourite classic, or from modern authors; but there is one grave mis-

translation, viz., p. 121, note, when in a quotation from Kugler he has rendered *Geistlichkeit* "supremacy." Surely the meaning required both by the word itself and by the context in which it occurs, is "spirituality" or "intellectuality."

Britons in Brittany. By G. H. F. (Sampson Low.) This book may be best described by a few words from its own preface. "It is simply the diary of one of a party of five young English people who spent a short but very festive time on the Continent in the month of June 1885"; to which we merely add our witness: "It is, simply."

We welcome a third edition, revised and enlarged, of *Rambles and Studies in Greece*, by J. P. Mahaffy (Macmillan). The principal addition is a new chapter, describing a tour through Sparta and Messene made on the occasion of a third visit to Greece, in 1884. But the changes that take place in Greece, alike in archaeological discovery and in the construction of roads and railways, are so rapid that the professor has had to add a good deal that he has not seen with his own eyes. Among the illustrations is one of the fragmentary archaic statues found on the Acropolis in February, 1886 (or was it 1885, as stated in the text?); and full use has been of Dr. Schliemann's latest work on *Tiryns*.

NOTES AND NEWS.

BUNYIU NANJIO, now professor of Sanskrit at Tokio, has been sent by his monastery on a scientific and religious mission to India. He came to Oxford some years ago to study Sanskrit under Prof. Max Müller, and received the hon. degree of M.A. on leaving England. He is the author of several learned works on Buddhism, *The Catalogue of the Sacred Canon of the Buddhists*, *The Sūkhavati Vyākha*, in the series of "Anecdota Oxoniensia," and a translation of Max Müller's Sanskrit Grammar into Japanese.

PROF. J. R. SEELEY has been appointed Rede lecturer at Cambridge for the current year.

WHAT is described as "an important portion" of the famous library of the late Baron Seillière, known also as "la Bibliothèque de Mello," will be sold next week, not in Paris but in London, by Messrs. Sotheby. The number of lots is only 1,147, but there is hardly a volume among them that is not of real value and importance. The collection is specially rich in early romances of chivalry and in ancient French literature; and the books, whether bound for the great book lovers of the sixteenth and seventeenth centuries or by modern French binders, are alike in splendid condition. To enumerate singly the rarities would be impossible.

THE London Chambers of Commerce, in accordance with the recommendation of Mr. Froude, Sir Rawson Rawson, and Prof. Seeley, have decided to publish the six essays on the Imperial Institute which these gentlemen considered to be the best of those submitted for the Chambers' recent prize competitions. The essays will shortly be issued in one volume by Messrs. Swan Sonnenschein & Co.

BARON LEJÖNHUFVUD is engaged on a translation into Swedish of Mr. Minchin's *Growth of Freedom in the Balkan Peninsula*. Public opinion in Sweden is as much exercised with the advance of Russia in the North-West as public opinion elsewhere is concerned about her advance in the South-East of Europe. A fellow feeling makes the Swedes kind to the Bulgarians.

A FRENCH translation of Sir Travers Twiss's work on *The Law of Nations in Time of Peace* has just been issued by Pedone Lauriel, of Paris. It contains an additional chapter on the

African Conference of Berlin (1885), which is not in the last English edition (Clarendon Press, 1884). The second volume on *The Law of Nations in Time of War* is in the press.

MESSRS. SWAN SONNENSCHNEIN & Co. will shortly publish *Louise de Keroualle*; or the Origin of the Duke of Richmond's Pension; translated from the French of M. Forneron, by a Paris correspondent. The book contains some remarkable and piquant details of the secret history of the reign of Charles II., which have been extracted from State papers at the French Record Office, and other authentic sources.

UNDER the title of *The Preacher's Pilgrimage*, the Rev. J. Hunt-Cooke is about to publish with Mr. Elliot Stock a new work on the Book of Ecclesiastes.

WE understand that, at the request of some of his pupils (old and young), a small volume of essays, &c., by the late Dr. Moxon, will be published next week under the title of *Pilocereus Senilis*.

THE Eleventh Divisional Volume of the *Encyclopedic Dictionary* (embracing "Quo" to "Ship") will be published next week by Messrs. Cassell and Company.

THE March number of the *Hour Glass*, the new cheap illustrated magazine, will contain an article on "English Literature at the Universities," by Prof. E. Dowden.

MR. CHARLES MARVIN will contribute an article to the March number of the *Army and Navy Magazine* on the late Sir Charles MacGregor, "The Skobelev of India," and to the *Naval and Military Magazine* on an "English Campaign in the Caucasus." The latter deals with an alleged War Office plan for invading the Caucasus in the event of war, and declares an Anglo-Turkish campaign there or in Armenia to be no longer feasible, the latest Russian facts as to the military position in the Caucasus being cited in support of this view.

WE have received—somewhat late—the first number (for January) of *Book-Prices Current*; a Monthly Record of the Prices at which Books have been sold at auction (Elliot Stock). It happens that no very notable libraries were brought to the hammer during December, though there seem to have been a fair number of lots more interesting to the common person than to the bibliophile. We notice a set of Ashbee's facsimiles of the Shakspeare quartos (£50); the fourth folio (£31 10s. and £20); the second folio (£19); *The Stones of Venice* (£16 15s.); the first edition of *Paradise Lost* (£9 10s.); the first edition of *Oliver Twist* (£6 17s. 6d.); Charles Tennyson's *Sonnets and Fugitive Pieces* (£2 17s.); and the first edition of *Prometheus Unbound* (£1 14s.). The one rarity of the finest water was the perfect copy of Caxton's *The Game and Playe of Chess* (1474), which Mr. Quaritch bought at Puttick & Simpson's on December 16, "from an old Essex library," for the sum of £645.

CHAUCER has been called many loving names by the writers who have praised him in verse and prose, but perhaps no prettier epithet has ever been applied to him than that by the nameless author of *The Institution of a Gentleman*, 1555, 1568 (reprinted 1839), who, often quoting our great early poet, calls him "Chaucer, the beaute of oure tongue."

MESSRS. LONGMANS have just brought out a new edition of Mr. Chester Waters's little book on *Parish Registers in England*, which was noticed in the ACADEMY at the time of its first appearance in 1882. In order to correct any misapprehension that might be derived from Mr. Lang's amusing quotations from this work in his *Books and Bookmen*, it may be as well to state that it is not only a storehouse of out-of-

the-way learning, but also the standard authority on the history of the subject. Hitherto, it could only be obtained privately from the author; but now there should be no obstacle to its reaching a wider public, whom it is calculated to instruct as well as to entertain. In the same connexion, we may mention a third edition of the Rev. Dr. J. Charles Cox's most useful work, *How to write the History of a Parish*, published by Messrs. Bemrose & Sons.

AMERICAN JOTTINGS.

WITH reference to the provisional appointment of Dr. Charles Waldstein as permanent director of the American School at Athens, which was announced in the ACADEMY some time ago, it may be as well to state that in no case can the appointment come into effect immediately. The existing arrangements provide for a temporary director from one or other of the contributory colleges in America until the end of 1888. In order to provide the salary of a permanent director, it is proposed by the council of the Archaeological Institute of America to raise an endowment fund of at least 10,000 dollars (£2,000). In support of this fund, four lectures were to be delivered at New York during the month of February by Dr. Waldstein himself; by Prof. Gildersleeve, of Johns Hopkins; by Prof. Merriam, of Columbia College, who will be the director of the School next year; and by Prof. Goodwin, of Harvard.

A BILL to pension Walt Whitman at the rate of 25 dols. per month has been favourably reported to Congress by the House Committee on Invalid Pensions. The report sets forth that the poet dedicated himself during the war to the unceasing care, as a volunteer nurse, of sick and wounded soldiers, his almost devotional ministrations being well known to the citizens of Washington. It includes many extracts from newspaper articles and interviews with well-known persons attesting Mr. Whitman's faithful service during the war and his present dependent condition.

THE annual report of President Eliot, of Harvard, predicts great good from the system of voluntary religious services. The new system of requirements of admission, which has been in use for the past two years, President Eliot argues, will have a most beneficial effect upon the preparatory schools, enabling them to widen the scope of their teaching. The new requirements are also expected to assist in bringing down the average age of admission to eighteen or thereabout. At present about two-fifths of the Freshmen are over nineteen at entrance. The attitude of the college towards football is left an open question. The treasurer's report shows that the invested funds of the university amount to 5,190,772.35 dols., an increase over the previous year of about 270,000 dols. This amount produced last year a revenue of 260,303.01 dols. The total income of the year was 688,218.56 dols., and the total expenses 626,899.80 dols.

The State of California has been offered the unique library formed by Mr. Hubert Howe Bancroft for the sum of 250,000 dollars. Mr. Bancroft collected this library as the foundation for his monumental series of works on the Pacific States and Territories. The value placed upon it is less than the outlay incurred by Mr. Bancroft, who for twenty-five years was collecting works through special agents in all parts of the world. The library contains the fullest collection of documents, records, and printed books ever brought together in connexion with California. It includes a mass of invaluable MS. records obtained directly from the old pioneers; and it also embraces full collections relating to every Pacific Coast State, to Mexico,

and Central America. Among them are masses of original MSS., rare old maps and charts, ecclesiastical and state archives, and historical material of every conceivable character.

THE *American Bookseller* for February 1 prints a list of all the books in general literature published during the year 1886, upon which it makes the following comments:

"The number of publishers represented is 435. This, it must be remembered, is exclusive of legal and medical publishers, of the numerous publishers of subscription works, and of the host of societies that publish their own transactions. The number of titles in the list is 3,708. Of these fiction is represented by 482, religion 471, education 398, travels 179, history 123, biography 115, poetry and drama 127, art 117, and juveniles 514, the remainder being miscellaneous and new editions. But the most striking feature is the immense number of titles entered under the head of various "Libraries." Of these so-called "Libraries" we give the lists of no fewer than twenty-six, containing 1,551 volumes. Between the "Library" titles and those of the general list there is a very noticeable difference. In the 1,551 "Library" volumes, all but 69 are fiction, while of the 3,708 of the general list only 482 are fiction. In the books on the general list either a copyright exists or at least some remuneration is paid for advance-sheets or as a simple *honorarium*. In the library list, the greater and better part consists of pirated reprints of English novels, and 508 volumes are devoted to "blood and thunder" or "Injun fighting" sensations, furnished by native talent. The price of the "Libraries" ranges from five cents to twenty-five cents. At the latter the reader can obtain the last great success of the most popular English novelists; at the former he can procure the highly-spiced adventures of thieves and detectives, cowboys and redskins. Such is one of the results of the lack of international copyright laws."

ORIGINAL VERSE.

THE LYRE.

She touched, and, lo, each silent silver wire
Won soul and music from her finger-tips,
And trembled like some convent maiden's lips
Pallid with holy passion and desire!
The evening shadows gathered, and the fire
Flickered and struggled on unseen with death;
Yet still I sat and hushed my very breath
To catch the palpitations of her lyre.
Dead pictured eyes smiled strangely from the wall;
The lyre's wild chords with dead lips were so
loud
That every shadow seemed to grow a shroud.
Low echoes fell like voices from above,
And ever and anon there came the call,
All tremulous with triumph, love! love! love!

RON. C. MACFIE.

THE LENDING OF MSS. FROM THE BODLEIAN.

THE question which Prof. Chandler has raised in a recently published pamphlet—*Remarks on the Practice and Policy of Lending Bodleian Printed Books and Manuscripts*—affects so many interests, learned and literary, that it seems worth while to examine it a little from an opposite point of view to that which the author of the pamphlet and his supporters in the university or the press have generally assumed.

Speaking of the pamphlet as a whole, its tone is, to say the very least, reactionary. At a time when the study of MSS. begins to be recognised as one of the most important developments of modern research, when our students are every day demanding more and more loudly instruction and guidance in palaeography, when the publications of the Palaeographical Society and the photographs and facsimiles of M. Chatelet and others supply admirable specimens, by the help of which the subject may be taught in its first stages without difficulty, an Oxford

professor steps forward as the champion of that old and well-known policy of arresting the course of enlightenment by making it difficult or impossible to approach the MSS. themselves.

The *Remarks*, indeed, are only the published sequel to an act which I now regard as the beginning of a determined, possibly an organised, resistance to the successful prosecution of the study of palaeography in this university. Last summer I obtained the consent of the Bodleian librarian to take the students of palaeography then attending my lectures to the Bodleian for the purpose of copying Latin MSS. This was the only way in which I could place actual MSS. before them, unless I had used those in my own college library, against which course many valid objections might be urged. Prof. Chandler immediately protested against my action; and for a fortnight, during which time the matter was brought before the curators, my ten students, including some of the most distinguished classical scholars in the university, were obliged to copy facsimiles instead. The curators, however, in consequence of urgent letters addressed to them by myself, did not support Prof. Chandler's interference; and I was able to take my students again to the Bodleian, and again to place before them MSS. to copy. The librarian gave me all the assistance in his power, and I do not think that anybody was inconvenienced in any way. Nor should I have ever thought of bringing the matter before the public if Prof. Chandler's pamphlet had not made it clear that a *reactionary movement against the study and use of MSS.* is not only possible, but has found an exponent in a man of high reputation and culture. In a word, it is the avowed aim of one of the present curators of the Bodleian Library (1) to keep our MSS. shut up within the walls of the library; (2) not to let them be used by our own undergraduate students, even in the library, and under the eye of the librarian or his assistants.

That I am not speaking unadvisedly when I call the *Remarks* reactionary, will be patent to anyone from the following sentence, p. 36: "About this time, however, University Reform (the true meaning of which most of us here know) was in the air, and on May 22, 1856, the old library statutes were abolished and an entirely new one enacted." It is quite patent from this that the author would have us return to the standpoint of Prof. Mansel and *Phrontisterion*; in other words, would arrest the onward course of the times, and ignore the new developments of education, and all that is comprehended under the name of research. For among all modern phases of research, and that in every department, there is none which so clearly marks off the latter portion of this century from the earlier as the revived study and interest in MSS.; that is to say, in the original sources from which our knowledge, whether of historical or linguistic facts is derived, and by which alone we can hope to reconstitute the corrupt texts of ancient writers. An undergraduate, let us suppose, is anxious to realise for himself the meaning and significance of what he is taught in lectures about MSS. "You are in *statu papillari*, and therefore cannot well be admitted to the library. Besides, your fingers may be dirty, or you perhaps bite your nails. It is of consequence that MSS. should not be soiled or injured in any way." A French or German professor applies for the loan of a MS. which he cannot well give up the time or the money to collate in person. "The rules of the founder forbid it. True, they have been modified by the laxity of the present time; but it was not so in the good old seventeenth and eighteenth centuries." It is sufficiently obvious that, if the rules have been relaxed, it was because the changed circumstances under which we live make it necessary, at the same time that our increased facilities of interna-

tional communication have removed most of the dangers which transmission involved in the seventeenth and eighteenth centuries. If a Casaubon or a Heinsius wished to collate a MS., he probably tried, in the first instance, to get it lent him; if this was impossible, he contented himself with the reflection that a long journey had many casualties, which might prove fatal to the safe conduct of the MS.; and then either visited the place where the MS. was, or got a copy made for him. But in the latter end of the nineteenth century a MS. may be sent from one end of Europe to the other in three or four days, and with hardly any risk. Accidents, no doubt, may, and sometimes do, occur after the MS. has reached its destination. The fire by which the *Jornandes MSS.* sent to Mommsen were consumed or injured is a case in point. But that was one of those rare exceptions which count very little against the ordinary course of such cases. Prof. Chandler, indeed, nowhere states that any such accident has happened to Bodleian MSS., and I never heard of any from Mr. H. O. Coxe or the present librarian. I am certain that the *Canonici Catullus*, now one of the most celebrated codices in the library, was sent to both Tübingen and Berlin in 1877, and remained away from Oxford for some months, during which it was examined by Prof. Schwabe and Mr. K. P. Schulze, and I never heard of any damage happening to it. I mention this case because it has been used improperly on the other side. It is true that at the end of 1876, and at the beginning of 1877, I was preparing a new edition of the text of *Catullus*, and was at first somewhat vexed that the MS. should be sent away at the very time I was correcting the errata of my first edition. But as soon as Mr. Coxe told me that an application had been made for it, I saw that the right course was to yield, to make my recollection immediately, and, instead of opposing the transmission of the MS. altogether, to ask that it might not be sent till I had done with it. On a later occasion, when Prof. Bährens begged for the precious volume containing Hayter's careful transcripts of the hexameter poems contained in the *Herculanean papyri*, I recommended the present librarian by all means to send it, and a very recent inspection of it satisfies me that no injury whatever has come to the volume in consequence. In effect, scholars are careful in handling MSS. in exactly such proportion as they know their value. For my own part, I can never be sufficiently grateful, not only to the learned bodies or munificent owners in my own country from whom I have borrowed MSS. (notably from Trinity College and St. Peter's College at Cambridge, and the Earl of Leicester's library at Holkham), but to the generosity with which I have been treated in this matter by the authorities at the Bibliothèque Nationale of Paris, the Bibliothèque Municipale of Tours, the public library of Treves, the ancient Kloster-Bibliothek of St. Gallen. Nor were the MSS. sent to me of an ordinary kind, such as if lost could easily be replaced. They were in every case early and valuable. And in one instance the difficulty of reading the MS. was so great, from the minuteness of part of the writing, that it would have necessitated my remaining a considerable time (not less, I think, than a month) on the spot, had it not been sent to me. I imagine that my case is in no way different from that of other scholars. To most Englishmen, at any rate to fellows of colleges, the expense of visiting a foreign city for the purpose of collating MSS. is rarely a matter they have to think about; but how many Germans can ill afford the journey to Oxford, or the expense of living there! It seems to me illiberal to refuse them the permission of using our MSS. in their own places of residence for a limited space of time, provided only that they

are deposited in some public library, and that the person who wishes to examine them is subject to the supervision of the library authorities.

What, indeed, could be the gain of publishing expensive and costly catalogues of MSS. if the increased acquaintance which they furnish of what our libraries possess were not seconded by increased facilities of seeing and using them? When the late Mr. Coxe was labouring at his life-task—the publication of adequate catalogues of all the MSS. in Oxford—he was in effect preparing the way for the enlarged demand which, as Prof. Chandler's *Remarks* prove, has since been made to see and use them by students and savants in every corner of Europe. I, for one, myself a pupil—if I may so speak—of Mr. Coxe, and knowing how immensely he influenced the university solely in virtue of his rare paleographical knowledge, and still rarer enthusiasm, should look upon any such change as Prof. Chandler proposes, not only with grave distrust, but with a quite lively resentment, as an outrage and desecration to his memory. We ought not to forget that the universities have duties, not only to their own members, but to the world at large; and I doubt whether any duty more distinctly and specially characterises an university than to use every means in its power to give free circulation to those unique sources of knowledge which it has acquired in the course of ages in virtue of its existence as an university.

I have said nothing on the question of books, partly because it is of less importance, partly because the answer to Prof. Chandler will occur to everyone—viz., that to give permission to a few tested individuals the right of having out books for a limited time, and under special conditions, is quite a different thing from turning the Bodleian into a lending library.

ROBINSON ELLIS.

[The *Oxford Magazine* for February 28 contains two letters on this subject by Bodley's Librarian and Prof. Sanday.]

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- CORNILLE, Deuxième centenaire de: fêtes officielles données à Rouen en Octobre 1884. Paris: Magnier. 100 fr.
- DEROME, L. Les éditions originales des romantiques: bio-bibliographie romantique. Paris: Rouveyre. 25 fr.
- DESPERIERES, Mme. G. Histoire du point d'Alençon depuis son origine jusqu'à nos jours. Paris: Renouard. 15 fr.
- MÄRCHEN, fionische, übers. v. E. Schreck. Mit e. Einleitung v. G. Meyer. Weimar: Böhlau. 4 M. 60 Pf.
- MEYER, R., et G. ARDENT. La question agraire: étude sur le régime politique de la petite propriété. Paris: Morot. 7 fr. 50 c.
- REISSET, F. Une visite à la Galerie Nationale de Londres. 2^e édition. Paris: Kapilly. 7 fr. 50 c.
- SCHLEUNING, W. Die Michaels-Basilika auf dem heiligen Berg bei Heidelberg. Hamburg: Schleuniger. 6 M.
- WIGNER, Ch. Poteries vernissées de l'ancien Ponthieu. Paris: Renouard. 15 fr.

HISTORY, ETC.

- BAUDONCOURT, J. M. de. Histoire populaire du Canada, d'après les documents français et américains. Paris: Plon. 5 fr.
- CADOUAT, G. de. Georges Cadoudal et la Chouannerie. Paris: Plon. 8 fr.
- FOLLIER, A. Les Volontaires de la Savoie, 1792-1799. Paris: Baudouin. 4 fr.
- FREMY, E. L'Académie des derniers Valois (1570-1595), d'après des documents nouveaux et inédits. Paris: Leroux. 15 fr.
- HAMEL, E. Histoire de la Restauration, avril 1814—juillet 1830. T. 1. Paris: Jouvet. 7 fr. 50 c.
- HIRSCHFELD, G. Die Felsenreliefs in Kleinasien u. das Volk der Hittiter. 2. Beitrag zur Kunstgeschichte Kleinasien. Berlin: Reimer. 4 M. 50 Pf.
- LIEBEKIN, J. Handel u. Schifffahrt auf dem rothen Meere in alten Zeiten. Nach ägypt. Quellen. Christiania. 4 M.
- LIVRES des merveilles de l'Inde par le Capt. Bozorg fils de Chatriar de Ramhormoz. Texte arabe, traduit par L. M. Devic. Leiden: Brill. 12 fr.
- NORDENLYCHT, F. O. Frh. v. Die französische Revolution v. 1789. Berlin: Wiegandt. 3 M.

- PERRET, P. Le Règne de Louis-Philippe (1830-1848). Paris: Bloud. 6 fr.
- PUBLICATIONEN aus den k. preussischen Staatsarchiven. 27. Bd. Urkundenbuch d. Hochstifts Halberstadt u. seiner Bischöfe. Hrg. v. E. Schmidt. 3 Thl. Leipzig: Hirzel. 15 M.
- PYL, Th. Geschichte der Greifswalder Kirchen u. Klöster, sowie ihrer Denkmäler. Greifswald: Bindewald. 24 M.
- ROCHOLZ, E. L. Wanderlegenden aus der oberdeutschen Pestzeit von 1348 bis 1350. Aarau: Sauerländer. 2 M. 60 Pf.
- SABZEC, E. de. Découvertes en Chaldée. 2^e libr. 1^{er} fasc. Paris: Leroux. 15 fr.
- THOMAS, Gabriel. Les révolutions politiques de Florence (1177-1590): étude sur leurs causes et leur enchainement. Paris: Hachette. 7 fr. 50 c.
- WELSHINGER, H. La censure sous le premier empire. Paris: Didier. 6 fr.
- ZELLER, J. Entrepreneurs sur l'histoire du moyen âge. 2^e partie. T. 1. Paris: Didier. 3 fr. 50 c.

PHYSICAL SCIENCE.

- DELAHAYE, Ph. L'année électrique. 3^e année. Paris: Baudry. 3 fr. 50.

PHILOLOGY.

- RICHARDSON, G. M. De dum particulae apud priscos scriptores latinos usu. Leipzig: Liebsch. 2 M.
- SPEIJER, J. S. Sanskrit Syntax. Leiden: Brill. 8 fr. 40 c.
- WINDISCH, E. Georg Curtius. Eine Charakteristik. Berlin: Calvary. 2 M. 40 Pf.

CORRESPONDENCE.

ROSSETTI AND DELAROCHE.

Dublin: Feb. 19, 1887.

"Delaroche," of course, is right, not "Delacroix"; and I am obliged to Mr. Hamerton for calling my attention to an error of transcription in which my hand and eye were at fault, though the error never consciously reached my brain, for I believed until I read Mr. Hamerton's letter that I had written "Delaroche."

I ought, perhaps, to have noted that "Hand and Soul" was reprinted from the *Germ*—with some alterations, says Mr. Sharp—in the *Fortnightly Review*. EDWARD DOWDEN.

THE CODEX AMIATINUS.

Cambridge: Feb. 18, 1887.

The Bishop of Salisbury's interesting appeal in the *ACADEMY* of February 12 has constrained me, nothing loth, to examine afresh the questions about the origin of the Codex Amiatinus of the Latin Vulgate which had been suggested some time ago by the reading of P. Corsen's and De Rossi's essays, but which want of leisure had then forbidden me to deal with further. Almost at once I have now come upon a fresh piece of evidence, which remarkably confirms De Rossi's main position, and at the same time throws considerable light on other points.

De Rossi takes his information about the MS. which Ceolfrid sent to Rome from two passages in minor works of Baeda. He has very naturally overlooked the anonymous *Life* of Ceolfrid, from which it is now generally recognised that Baeda drew many of his details respecting Benedict Biscop and Ceolfrid, but which has never, I believe, been printed on the Continent. This valuable little tract was first published from a Harleian MS. (3020) of the ninth or tenth century by Stevenson, in 1841, for the English Historical Society in the appendix to his *Baeda* (ii. 318 ff.), from which it was reprinted "with the correction of a few errors" by Giles, in 1843, in vol. vi. of his *Baeda* (416 ff.). No other MS. of the tract is mentioned by Hardy (*Descriptive Catalogue of Materials*, i. 412), though he refers to "an intermediate narrative" in a Bodleian MS., Digby 112 (p. 113). Now, this *Life* of Ceolfrid contains two passages which supply just the needed information. The first closes a short account of Ceolfrid's administration of the twin monasteries of Wearmouth and Jarrow after Benedict Biscop's death. It runs thus (p. 423, Giles; p. 325, Stevenson):

"Itaque monasteria quibus praeerat et extrinsecis

abundanter opibus et non minus locupletavit internis. . . . Nam et vasis quae ad ecclesiae vel altaris officium pertinent copiosissime ditavit et bibliothecam quam de Roma vel ipse vel Benedictus attulerat nobiliter ampliavit, ita ut inter alia tres Pandectes faceret describi; quorum duo per totidem sua monasteria posuit in ecclesiis, ut cunctis qui aliquod capitulum de utrolibet Testamento legere voluissent in promptu esset invenire quod cuperent, tertium autem Romam profecturus donum beato Petro apostolorum principi offerre decrevit."

Then follow seven pages, describing Ceolfrid's departure for Rome, with the leading dates of his journey, and the circumstances of his death at Langres. Here the second passage comes in (p. 430, Giles; p. 332, Stevenson):

"Sepulto igitur patre quidam ex fratribus qui eum deduxerunt patriam redire, narraturi in monasterio ipsius ubi et quando transiret e corpore; quidam vero dispositum Romam iter peregere, delaturi munera quae miserat. In quibus videlicet muneribus erat Pandectes, ut diximus, interpretatione beati Hieronymi presbyteri ex Hebraeo et Graeco fons transfusus, habens in capite scriptos hujusmodi versus:

Corpus ad eximii merito venerabile Petri,
Dedicat ecclesiae quem caput alta fides,
Ceolfridus, Anglorum extimis de finibus abbas,
Devoti affectus pignora mitto mei,
Meque meosque optans tanti inter gaudia patris
In caelis memorem semper habere locum."

These verses (with the exception of a transposition in the second line, and *extimis* for *extremis* in the third, probably slips made by the author of the *Life*) are identical with the verses inscribed in the Codex Amiatinus. Of the two erased words in the first line, Bandini's conjectural *Petri* is verified, his *Culmen*, adopted by De Rossi, is replaced by *Corpus*. That in the existing MS. the second letter was *o* rather than *u* is confirmed by notes which Dr. Anziani's kindness allowed me to make at Florence in April last. My memorandum is to the effect that *cc*, though not the sagitta of the second letter, now a curved *E*, belong to the original handwriting. In the third line De Rossi's admirable conjecture, *Ceolfridus*, stares us in the face, while his apologies for *Britonum* are superseded by the presence of *Anglorum*. There cannot now be a shadow of doubt that the Codex Amiatinus is the "Pandect" which Ceolfrid sent as a present to Gregory II. Moreover, the first passage establishes—what the statement of Baeda had left uncertain—that the three "Pandects," of which the MS. sent to Rome was one, were written by Ceolfrid's order, and that they were written in England. The date thus lies in the quarter-century between 690, the year of Benedict Biscop's death, and 716, the year of Ceolfrid's death.

We are carried a step further back by P. Corsen's discovery of the general coincidence between the three very different lists of the books of Scripture prefixed to the Codex Amiatinus (with accompanying remarks and prologue) and the three divisions of Scripture (Jerome's, Augustine's, and a third) which are described by Cassiodorus in cc. 12-14 of his book *De Institutione Divinorum Litterarum*, and which he says that he "affixed" to a MS. written in accordance with the third division. The apparent discrepancies cannot be discussed to much profit till we have a decent text of Cassiodorus. Some serious errors in the untrustworthy Benedictine text have long since been corrected for c. 14 by Dr. Westcott in his *History of the Canon of the N. T.* (p. 573 of ed. 5) from MSS. of the British Museum; but a systematic revision on a wider basis is much needed. Meanwhile, it is certain that most of the matter prefixed to the Codex Amiatinus was directly or indirectly borrowed from Cassiodorus; more probably, however, from the MS. in which he inserted the three lists and their accompaniments than from the *De Institutione*.

A probable history, I venture to think, constructs itself out of these various materials. Baeda tells us distinctly, what his predecessor had omitted, that the three Pandects added by Ceolfrid were "novae translationis," i.e., Hieronymic, and that the library already contained another [Pandect] which he had brought from Rome, and which was "vetustae translationis," i.e., what we should call in some sense or other Old-Latin. Doubtless, Baeda himself had often handled this memorial of Benedict Biscop's intercourse with Rome, as well as the two new MSS. which Ceolfrid had bestowed on the twin monasteries. Here, surely, we have the missing link between the Codex Amiatinus and Cassiodorus. His third division he describes as "secundum antiquam translationem." It was, he says, "inter alias [probably the other two divisions] in codice grandiore littera clariore conscripto," containing "septuaginta interpretum translatio Veteris Testamenti" and the New Testament. The whole context and the subsequent description of a *Graecus Pandectes* show that his *codex grandior* was written in Latin, its Old Testament being a translation from the Septuagint, and therefore Old-Latin. The list of books of the New Testament has an Old-Latin colour too. This MS., we have seen, included three lists answering to the three traditional divisions of Scripture known to Cassiodorus, and such are the three lists actually prefixed to the Codex Amiatinus.

De Rossi (p. lxxviii.) and Dr. Wordsworth remind us that a representation of Solomon's Temple is contained in the Codex Amiatinus, and that it "finds an explanation in the *Institutio*." The passage meant is in c. 5. Now Cassiodorus there speaks of a *Pandectes Latinus corporis grandioris*, in which he caused the Temple of Solomon to be depicted. On this evidence alone, taken in conjunction with cc. 14-16, I think it might be inferred with reasonable probability that the MS. intended was the Old-Latin Pandect described in c. 16 as *codex grandior*. But Cassiodorus's temple and the Northumbrian library are brought into still closer and more significant relations by two passages in Baeda's minor expository works, for references to which I am indebted to De Rossi (*loc. cit.*), though he says nothing of the Northumbrian Old-Latin Pandect in this connexion. In his tract on the Tabernacle, ii. 12 (vii. 307 of Giles), Baeda speaks as follows: "Quomodo in pictura Cassiodori senatoris, cujus ipse in expositione Psalmorum meminit, expressum vidimus;" and again in his tract on Solomon's Temple, c. 16 (viii. 314 f. of Giles): "Has vero porticus Cassiodorus senator in Pandectis, ut ipse Psalmorum expositione commemorat, triplici ordine distinxit," adding below, "Haec ut in pictura Cassiodori reperimus distincta." This is the language of a man who had seen with his own eyes the identical representation of the Tabernacle and Temple which Cassiodorus inserted in his Pandect, and there is no evidence that Baeda was ever in Italy, or indeed further south than York. Thus, even if the Codex Amiatinus had perished, there would be sufficient reason to conclude that the Old-Latin Pandect brought to England by Benedict Biscop or Ceolfrid from Rome was no other than the Old-Latin Pandect of Cassiodorus's sixteenth chapter.

Cassiodorus wrote about the middle of the sixth century. At some time in the next two or three generations his great MS. may well have migrated from his Southern monastery to Rome, being perhaps regarded by his successors as hardly more than a literary curiosity, inasmuch as it conspicuously differed from the dominant Hieronymic Bible. The same cause may have lessened any reluctance of the Roman authorities to part with it. In the eyes of others, however, it might have an illustrative value of its own; and thus it might

come to form part of one of the rich cargoes of books, purchased and presented, which the two Northumbrian pilgrims carried off to their own home. There it would remain as a cherished document as well as a memorial of the great Cassiodorus; valuable to professed students, but by no means adapted for the promiscuous use of the monasteries. At the same time its comprehensiveness and the large clear handwriting on its ample pages presented a model which it was natural to imitate for practical purposes. The *Life of Ceolfrid* tells us that the church of each of the two monasteries was to have one of the new Pandects, so that every one who wished to consult a passage out of either Testament might have no difficulty in finding it. In books thus meant for general use the version employed would naturally be the Hieronymic, and that with the usual Apocryphal additions to the Old Testament; precisely as we find in the Codex Amiatinus. It would, however, be equally natural to copy Cassiodorus's interesting preliminary tables and other matter, with or without modification; and at the same time to add words appropriate to a Hieronymic Bible, such as the verses in honour of Jerome which the Codex Amiatinus exhibits, containing the Hieronymic title *Bibliotheca* in place of the Cassiodorian *Pandectes*. Having thus provided his two monasteries with two new sumptuous Bibles, as beautiful as useful, it might well occur to Ceolfrid that he could bring no more graceful gift to the new pope than a third copy, identical in form and contents, to take the place of the Old-Latin Pandect which Rome had now lost, and to bear witness to the grateful interest which it had excited in the far North. After Ceolfrid's death at Langres in 716, on his way to Rome, some thirty-five years passed before the monastery of Amiatina was founded. His MS. probably remained at Rome for nearly two centuries. At length a Lombard abbot of Amiatina, Peter by name, obtained it, we know not how, for his own monastery, and substituted his own name for Ceolfrid's at the beginning.

A word must be added on the scribe and on the text of the Codex Amiatinus and the twin sister MSS. which remained in England. The scribe of the three new Pandects may not improbably have been brought or sent for from Italy. We know that Benedict Biscop sought and obtained the services of the arch-chantor of St. Peter's to teach his monks the Roman mode of chanting and other Roman observances; and the zeal which he showed in various ways in providing for the literary and artistic needs of Northumbrian monasticism may well have led him to import in like manner some skilled, but untitled, Roman caligrapher to instruct the Northern brethren in the multiplication of copies of books according to the fairest art of an Italian scriptorium.

Next, were Ceolfrid's three Pandects copied from a similarly complete Vulgate Bible? We cannot tell with certainty; but the circumstances suggest rather that he took the idea of a Pandect solely from Cassiodorus's Old-Latin Pandect. The ulterior question as to the origin of Cassiodorus's own Pandects may stand over. The determination of the time when the example set in the complete Greek Bibles of the fourth and fifth centuries was followed by Latin scribes or editors is part of a large subject which much needs investigation. If Ceolfrid—with whom alone we are immediately concerned—had no Hieronymic Pandect before him to follow, different books, or groups of books, in both Testaments must have been taken from different MSS., and thus variation in the type of text would not be antecedently unlikely. On the other hand, the MSS. followed by him, be they one or many, would most naturally be taken from the stores which

he and his predecessors had imported; that is, they would have come from Rome.

These facts and probabilities have an important bearing on the textual problems noticed by Dr. Wordsworth in the latter part of his letter. It may well be that some extant Northern MSS. were copied directly or indirectly from one or other of Ceolfrid's Pandects. Others, again, which present a "British" or otherwise "Mixed" text, may well contain elements derived from the same Northumbrian source. The wonder would be if the two huge MSS. in the two famous abbey-churches did not exercise a wide influence for centuries. But the possibility of immediate derivation from MSS. which Ceolfrid had used as exemplars for his Pandects cannot be excluded. In result the two alternatives practically coincide: in either case the text, so far as it can be traced back, is a Roman text. This fact has a certain relevance to the question of the textual value of the Codex Amiatinus. Antecedent probabilities could not here carry much weight if they were contradicted by internal evidence; but in Rome, if anywhere, we should expect to find a pure Hieronymic text in the seventh century, so that there would be nothing surprising if the exceptionally high character traditionally assigned to the Amiatine text should for the most part be verified by criticism.

Again, the probably Roman origin of the Codex Amiatinus has to be remembered in comparing it with MSS. written at a distance from the British Isles. It would be natural enough that recourse should be had to Roman MSS. when attempts were made to purify the Hieronymic text; and considerable textual coincidences with the Codex Amiatinus might easily arise from this identity or close affinity of sources. But, further, the Codex Amiatinus not only was probably Roman by ancestry, but certainly became Roman by adoption. It could hardly fail to hold a conspicuous place among the MSS. of the Papal library during the two centuries of its sojourn; and if so, it might naturally be accorded a high authority in textual revisions or for other quasi-editorial purposes. Even on a modern spectator this prodigy of a MS. leaves an impression not far removed from awe. The possibility here suggested seems to deserve attention in any attempt to explain apparent affinities of text between the Amiatine and the Hubertine or other Theodulfian Bibles, and perhaps not these alone. Evidently much has still to be done for determining how far the leading authorities for the Vulgate are independent of each other.

F. J. A. HORT.

P.S.—February 19. Having been unable to finish this long letter in time for to-day's ACADEMY, I am tempted to add a few lines more on points noticed in Dr. Sanday's letter.

If Servandus was the writer of the whole MS., why did he choose the colophon to the *capitula* of Leviticus (preceding the text of Leviticus) as the place to insert his name? My own belief is that he had nothing to do with the Codex Amiatinus, but that he wrote the first portion of the Pentateuch and Octateuch (or conceivably Old Testament or Bible) in the MS. transcribed by Ceolfrid's caligrapher. Why is OKTPIC (sic) prefixed to his name? It is most unlikely that the honorific title should be from his own hand. May he not have been a monk who chanced to be made abbat while he was engaged in writing this earlier MS., when as yet he had finished only two books and the *capitula* of a third? In that case the monk who took up his task might not unnaturally append this note to the colophon which Servandus had just reached. The caligrapher of the Codex Amiatinus, by no means an intelligent transcriber, as Lagarde has remarked, was likely enough to copy the whole.

This explanation will account for the running together of OKTPIC as one word, and the separation into two which has produced AI HOHCEN (see the photograph in Zange-meister and Wattenbach's *Exempla*, i. 35). A scribe spontaneously writing a note about himself would hardly make two such blunders in four words; but, once written, it might easily take this form from the hand of a transcriber ill-versed in Greek. So little is known of the early monastic history of Italy that we have no right to expect to be able to identify Servandus. Two ecclesiastics of the name, belonging to Central Italy, are mentioned by Gregory the Great (*Dialog.* ii. 35; *Epist.* x. 44), one of them being the abbat whose name Bandini supposed to have stood originally in the verses prefixed to the Codex Amiatinus.

Since the Codex Amiatinus was apparently written by an Italian scribe in Northumbria, the same may be true of the Stonyhurst St. John, if we may suppose that more than one caligrapher was imported from Rome. Or the one Italian may have had skilful pupils. The two handwritings are closely related, though very different in size.

The most remarkable of the asyndeta to which Dr. Sanday calls attention—that in Mark ix. 15—seems to be an interesting example of unintentional "conflation," and thus stands on a different footing from the other readings adduced, except, to a certain extent, John iv. 10. The verb following *ἦν δὲ ὁ ὄχλος* could evidently be either singular or plural, and both numbers occur here in both Greek and Latin. The "European" Latin rendering of *ἐξεβαύθησαν* is *expaverunt*, the "Italian" rendering of *ἐξεβαύθη* *stupefactus est*. Some one, not improbably Jerome himself, in revising a fundamentally "Italian" text, after writing *stupefactus est*, evidently preferred and wrote down the other rendering, but forgot to cancel what he had first written. In due time scribes eased the sentence by inserting *et*. Here the Fuldensis supports the Amiatine text (with two allies) in presenting what is manifestly the earlier reading. In the one other place where the Bishop of Salisbury cites F (*Fuldensis*), Matt. iv. 15, there must be a misprint (see Ranke's edition, p. 45, line 1, and Lachmann). In Matt. xxvii. 40, *re edificabat* is wrongly printed as *re edificat*. But I have already written more than enough.

F. J. A. H.

Salisbury: Feb. 21, 1887.

I am grateful to you for printing my long letter on this subject, dated February 3, and I am glad to have drawn my friend Dr. Sanday's comments, and kindly and useful criticism. He raises two questions on which I will make a few remarks.

1. I think it probable that the verses, "culmen ad eximii," &c., are by a different hand from the text of the MS. De Rossi (and therefore, it would seem, Anziani) appear to think so; but this is a point to which Mr. White will pay special attention when he visits Florence. As to the personality of the Servandus suggested by Bandini, Prof. Earle reminds me that he was a neighbour and frequent visitor of St. Benedict, as we read in St. Gregory's *Dialogues*, book ii. chap. 35 (vol. 2, p. 270, ed. Ben., Paris 1705).

The title *κύριος* (*κύριος*), which the scribe applies to himself, does not appear to be more definite than our own "lord" or "sir"; but from the instances given in Sophocles's *Lexicon*, it would seem to fit very well the deacon and abbat in question. The honourable mention made of him by St. Gregory would (if Bandini's hypothesis be at all correct) make a book written by his hand a very desirable present for Ceolfrid to offer to the See of Rome. I do not see any reason why there should be any long interval

between the publication of Cassiodorus's *De Institutione* and the writing of our MS. I therefore still incline to believe $\delta \kappa \rho \iota \varsigma \Sigma \epsilon \rho \beta \alpha \nu \delta \omicron \varsigma$ to be the friend of St. Benedict.

2. As to the readings, Dr. Sanday is right in suggesting that I ought to have discriminated the MSS. a little more. The presence of the Codex Amiatinus at Wearmouth or Jarrow does throw light on the character of the text of the Lindisfarne Gospels, and of the St. John of the Durham MS., and possibly on the marginal readings of the Augustine Gospels of Oxford and Cambridge—but probably not on the first hands of the latter texts. I think, however, that the Stonyhurst book need not have been written till after the supposed year of Ceolfrid's journey to Rome (678). The Lindisfarne Gospels, written about A.D. 700, seem to be a link between Jarrow and Lindisfarne; and I see no reason why the Stonyhurst St. John should not have been transcribed by some friend twenty years earlier (with such variants as it has), and sent to St. Cuthbert in his retirement at Farne, where he ended his life some nine years after the death of Ceolfrid. This lovely little book is written in a very firm hand, in sharp uncial characters, but with a peculiar F—with the upper horizontal bar curved, and the lower straight—which seems to mark it as written in Britain (or Ireland).

The variants of St. John are, I may remark, sometimes curiously identical with those of Fuldensis, e.g., vii. 39, *non enim erat spiritus FS* (+ *datus S*), and sometimes with FO, FR; suggesting that a text of this type was one of the Bibles brought by Ceolfrid, or already existing at Jarrow.

It is just possible, indeed, that the Codex Fuldensis itself may have been for some time in Britain. The same collector who, *ex hypothesi*, brought back a Bible from a Campanian monastery might have also brought the New Testament, written by order of Victor, Bishop of Capua; and from Britain it might have passed with other books to its famous possessor St. Boniface, who often begs his English friends to send him books—now the Commentaries of Bede, and now parts of the Old and New Testament. A re-examination of the Anglo-Saxon glosses in Fuldensis might, perhaps, throw a light on this suggestion. Prof. E. von Ranke inclines to attribute them to Boniface himself.

The St. Hubert MS. is, generally speaking, Theodulfian, but not exactly so. Its ground-text is extremely close to Amiatinus, at least in the Gospels, while it has been carefully corrected to agree with the Theodulfian text. I could not help, therefore, quoting it; and, though I have no external proof that it had any direct affinities with our British texts, I think it not improbable that, if we knew its antecedents, they would be connected with the monastery founded by St. Willibrord at Echternach.

I wish I had time to reply to Mr. Rule, but I must leave that to other hands.

JOHN SARUM.

Salisbury: Feb. 21, 1887.

May I express a doubt as to Mr. Martin Rule's explanation of the word *bibliotheca* in the verses in the Codex Amiatinus, and in Bede? He would translate it in the reverse way to the Bishop of Salisbury, and make it mean "library" in the Codex and "volume" in the author.

Without venturing to pronounce on its meaning in the verses, still in Bede's life of Benedict Biscop the word seems, from a comparison of other places, to be used in the ordinary sense of "library." Benedict amassed a very large number of books for his monastery; on returning from his fourth journey to Rome, Bede states that among other treasures, "innume-

rabilem librorum omnis generis, copiam apportavit"; and the Abbat John, who came from Rome to teach them singing, not only taught them orally, but "non pauca etiam litteris mandata reliquit, quae hactenus in eiusdem monasterii *bibliotheca* memoriae gratia servantur." Surely *bibliotheca* here means "library"?

After his fifth journey to Rome, Benedict again returned "magna quidem copia voluminum sacrorum . . . ditatus"; and so we find him in his last sickness naturally anxious about the preservation of the fine library he had collected; "*bibliothecam* quam de Roma nobilissimam copiosissimamque aduxerat . . . sollicite servari integram nec per incuriam foedari aut passim dissipari praecepit." The *bibliotheca* must surely refer not to any one volume, but to the collection formed by the "innumerable librorum omnis generis copia," and the "magna copia voluminum sacrorum" brought from Rome.

Ceolfrid carried on the work begun by Benedict, and "*bibliothecam* utriusque monasterii quam B. abbas magna coepit instantia, ipse non minori geminavit industria"; and one of the ways he did this was by adding the "*pandectes nouae et vetustae translationis*." Would it not be strange, however, if Bede, after using *bibliotheca* in the obvious sense of "library," were to use it in this latter place in the quite different sense of a volume of the Old Testament, and that without a word of explanation?

As regards *geminavit* it would seem (like *innumabilis copia*, to be used in a loose and rhetorical sense, as signifying large and important additions to the library; and *coepit* has a far more natural sense as referring to the founding of a library than as referring to the copying of a book, especially as neither Benedict nor Ceolfrid are celebrated for their skill in scribes' work.

As regards the effect of De Rossi's discovery on the date of the Codex Amiatinus, Dr. Sanday's inquiry whether the dedicatory verses are written *ab ipso scriptore* goes to the heart of the matter. If they were, we have what is practically a dated MS. of the beginning of the eighth century, and probably not written at Rome; for, indeed, besides the expression, *extremis de finibus*, and the difficulty as to when and where the scribe inserted the verses, it would be an unlikely thing (as Prof. Ridgeway points out) for Ceolfrid to present to the see of Rome a MS. which had come from that city only a few years before.

If, however, the verses be by a later hand, the Codex itself may well be of the date traditionally assigned to it; indeed (as Prof. Ridgeway again suggests), Ceolfrid would be likely to choose for his offering a MS. renowned for its age and beauty.

H. J. WHITE.

Clevedon: Feb. 19, 1887.

May I be allowed, with a view to economy of time in any discussion which may ensue on Prof. Sanday's valuable letter, to add the following postscript to my own communication in this day's issue of THE ACADEMY?

My contention involves or suggests the following theses: (1) That the Codex Amiatinus was written by Ceolfrid, or at his instance; (2) that, being written as a companion volume to the *pandectes vetustae translationis quem de Roma attulerat*, a blank space was left on fol. 4, v., at the end of the table of contents; (3) that the blank space there left was turned to account by the accommodation of the lines, "Hieronymus interpretes," &c.; (4) that, by whomsoever composed, those lines were written, as Tischendorf declares, by the copyist himself; (5) that the memorandum at the beginning of the book of Leviticus was transmitted by the copyist from the exemplar on which he worked; (6) that that exemplar was either Servandus's Hieronymian Bible or a copy of it; (7) that a

probable account is thus afforded of the faulty Greek by which the memorandum is disfigured.

MARTIN RULE.

THE MANX RUNIC INSCRIPTIONS.

Isle of Man: Feb. 9, 1887.

Permit me, as a Manxman and a student of our many interesting antiquities, to express the thanks of myself and fellow-countrymen, which will be shared I feel sure by all antiquaries and scholars, for Dr. Vigfusson's valuable contribution on the subject of our inscriptions which appeared in the *Manx Note Book*, No. 9, January 1887.

Though I could not presume to set my opinion against that of so well-known a runic scholar in a question of the grammar or translation, I may fairly claim to do so in the reading of the runic characters of our inscriptions. I have lately devoted considerable time and attention to the subject, and, being a resident in the island, I have many opportunities of examining the stones themselves. While heartily thanking Dr. Vigfusson, therefore, for his readings, I cannot allow them to pass unchallenged. The fact of his being so high an authority on the subject, and the certainty, therefore, that his readings, taken on the spot, will be generally accepted as correct unless the contrary be shown—the fact also that he emphasises his own certainty of their correctness as "the result of careful, and in some cases repeated examination," renders it obligatory on me to point out at once the most important of what, with all respect to him, I believe to be the mistakes he has inadvertently made.

It will be most convenient to consider the inscriptions in the order given by Dr. Vigfusson. (1) Respecting his first, which he calls the "Mael-Lomchon Cross, Kirk Michael," I have to say that the third word is distinctly RAISTI not RISTI, and I read FUSTRA: SINE: TOTIR, not FOSTRA: SINA: TOTER, and KONA: AS: ATHISL: ATI, not KONO: ES: ATHISL: ATTI. These runes are all distinctly visible as I have given them, except the first of the word AS, which is broken across the middle in the line of what would have been the A-stroke. If it had been E, the central dot would still have been visible, as it is always deeper than the line of the stem, which in this case can be faintly traced past the centre. The last rune of the word SINE is undoubtedly our usual stung-rune for E; but just below its central dot, at its left side, is the lower dot of the N-twig, the stroke of which is obliterated, and, above it at its right side is the upper of the two dots which divide this word from the next; at first sight, therefore, it has quite the appearance of A, with the central stroke obliterated.

As regards the translation and the explanations given of the motto, I would ask why not render FUSTRA *foster-daughter* instead of "foster-mother"? We might then suppose that the "motto" was applied by Mael Lomchon to Athisl, the husband of his foster-daughter. Dugald, perhaps, had died leaving Mael Mora and a brother of hers, who proved a bad son. Mael Lomchon, who had no son of his own, adopted Malmora, and looked upon the husband to whom he married her as his son. When Malmora died, he raised this cross to her memory, and commemorated the fact that her husband had been a good man, who he was glad to think should succeed himself, for it was "better to leave a good foster-son than a bad son"—like that of Dugald; or, it might be that Mael Lomchon himself had had a son who proved unworthy and left him. This, I submit, while being an equally correct translation, is a more rational explanation of the motto. I should like further to ask why there "is little doubt that the B was not the peculiar Manx

letter, but the ordinary Scandinavian B"? As to the legends being now known for the first time in their proper connexion, I would point out that they are so given in Gibson's and in Gough's edition of Camden.

(2) The Kirk Bride Cross has not before been published, except for the reading I hazarded about two and a half years ago, when I first began to pay attention to the subject. I took the first rune to be I, reading IRUAN, but it may have been T, the top now obliterated. I could distinguish the s of KRS, and ALCATHMIUL I took to be AFTETHIMIRI. If Vigfusson's reading be correct, we have here the word AFTIR contracted into AF, as it appears to be in the Ufaac Cross, Andreas—a reading which, I believe, is not met with elsewhere in runes.

(3) The Malbrikti-Gout Cross, Michael, is as here given, except that there is a very distinct and well-formed I in the first word; and, as to the spelling of GOUT, I have to say that the second rune is precisely the same as the second rune of the first word, and is neither the usual Manx o nor A, but is intermediate between our two forms of A, having the twig on the right side only of the stem. Instead of two dots there is a cross-mark after "Gaut," and there are no dots after AUC—these, however, are mere details. As to the rendering of BRUKULN, Prof. Stephens seems to have fairly worked it out in his notice of this inscription (*O. N. Run. Mon.* II., 597), and his reading has the advantage that it does not require us to suppose that any of the letters "have become transposed." I would ask, Why suppose the cross to have been erected on the death of Malbrikti? The very reference to "Absalom's pillar" would rather suggest that it might have been set up during his life-time.

In (4) the "Ufaac-Gaut Cross, Kirk Andreas," I much object to the word AFTIR. The first remaining word of the inscription, though broken, is distinctly THANA; this is followed by the usual division of two dots, and my only doubt about the next word, which is even more broken than the first, was whether it had been AF or AFT; the F-strokes are unmistakable. As to SAUNE, I expect one of the two dividing dots before this word was mistaken for s, and the s itself for A. With respect to the last two words, the reading suggested by Prof. G. Stephens, to whom I sent a photograph of the inscription, is KUB : KULS, "Seal-pate," a nickname. The first of these words is worn almost past recognition; but Mr. Cumming also read it KUB, and in his time—thirty to forty years ago—it would certainly be more distinct than now. On the other hand, I must say that Kinnebrook, who could not read the runes, but was a painstaking artist, in his etching, published 1841, makes the strokes look not unlike this reading FRA, and my own note, taken two years ago, gives the first rune as F. The last rune of the next word might be I or s, it is now too broken to say positively. It does seem to me unreasonable and farfetched to connect the last word with "Cooley" in Kirk Michael—for supposing the reading FRA CULI "of Culi" to be right, there are places bearing such a name nearer to the cross, e.g., Cooildhoo, i.e., "the dark grove," in Turby; Cooilbane, Leyayre; Ballacooiley, Ballaugh, and so on.

With respect to (5) "The Ufaac Cross at Kirk Braddon," [MA]LFIAAC may be right, but I read E for I. As to the name Ufaac, I have Prof. Stephens's authority for saying it was a Norse name, "once not uncommon, now extinct"; and Prof. Munch says of it "Ufeigr is a very common Norwegian name," (*Manx Society*, Vol. xxii., 28).

With regard to (6) the Ballaugh Cross, I desire to say that I think Prof. Vigfusson has at last settled the question of the two names which have been so variously read. There is a distance of an inch to 1½ inches between the first

o and the beginning of the sunken space in which the inscription is carved, the next rune being only ½ inches from the o. This led me to think Cumming had been right in reading TH as the first letter, though it is not now visible. I supposed it had worn away. The chief difficulty was with regard to the U, which certainly it was difficult to believe was meant for an R. By adopting the present reading OULAIR, Olaf—and, as I cannot see any part of TH, I have no hesitation in following it—this difficulty is surmounted. Of the next word I am not so sure. I took the first rune to be TH (b), reading THUITULB, because what Dr. Vigfusson evidently considered the right-hand twig of L is compared with the following rune so low down, while there undoubtedly is a complete bow as of p. The lower part of the bow, however, may be accidental and simply caused by the stone flaking, for I find it is not so deep nor so distinct as the upper portion or L-stroke. The size of the runes frequently differs; so that in this word also I think the present reading may be correct. As for the blank space following the RA of the third word, I can plainly discern I and the dot of s, and the stems of TI K; the US should be RS, the R being as distinct as that in RAISTIL. The second rune in THANA is distinctly A, the left twig being visible, though it bears also a twig from the very top of the right side, as in L. The next word is AFTIR, not AFTIR; and, as to the next, the L is most certainly not to be seen "on the flat circular band." A portion of the deep incision bordering the band, which is much worn, has evidently been mistaken for L, which, if anywhere, is immediately below the band. It is a mistake also to say UN of SUN "are written in one": they are distinct, and there is plenty of space. Lastly, the three dots only occur after the first word. These may appear trifling details; but they serve to show that though the learned professor has had the advantage of "careful, and in some cases repeated, examination of the inscriptions on the spot," he is liable to error as others who have gone before him.

(7) The famous Michael Cross has been curiously misread as to the first word. AULAFIR is most certainly wrong. Even if the first rune, I, might be supposed to have had the A-stroke obliterated, there can be no doubt whatever that the third is A, and the fourth L, the twig being far more distinct than that of the Tin RISTIL. Prof. Munch's rendering of the word, Jólfr, is doubtless correct. The eighth word is distinctly THONO not THANA, and the last two words MUTHUR SINO not MOTHUR SINA.

Of (9) Dr. Vigfusson writes: "As different readings have been given of the beginning of the existing part of the legend, and the runes are a little damaged, it is better to add that there is no doubt that RTI is the proper reading."

As some time ago I picked out the mortar which had filled the runes of the first word, it was more easy for him to read them than for Cumming and others; and yet he is further astray than they. To judge by the patterns on the faces of the cross, there would not be room for the words [GRIM : INS : SVA]RTI as suggested; but, apart from this, the RTI of Dr. Vigfusson is beyond all doubt—notwithstanding the positiveness of his assertion—RIM, both twigs of the M being distinct, while what he mistook for the twig of a T is simply a break in the mortar above the top of the letter! Besides this, a portion of the K can be traced, though not so distinctly as in the foregoing. I am supported in this reading by Prof. Stephens, who, on receipt of the photograph which I sent him, wrote to me on February 15, 1886, "I think with you the first word was KRIM and follow in the rest." THANA should be THNA. The runes on the smaller piece which

I thought might be s]IN, Prof. Stephens suggested might stand for U]LNHULAN (true, faithful); between RUMUNT and this we may suppose "his friend" or some such words.

Of (10) I need only say that, as in the foregoing inscription, Dr. Vigfusson has misread THNA for THAN. The side-strokes or twigs of A and N are both faint but perfectly distinct.

With respect to (17) the Braddon Cross, I cannot see that the inscription "is perfect at the beginning." There is room for the two runes which would make UTR into GAUTR. The rest is now correctly given; but I must take exception to the last sentences—

"The continuation given by Mr. Cumming is not now to be deciphered on the cross. In fact the strokes there seem to be almost aimless; and, if they ever meant anything, we can see from the existing marks that they certainly were not what he gives."

What are these marks? After the word FROKA, is the lower of the usual dividing dots, followed by seven strokes, an interval, two strokes, an interval, two more strokes, another interval, and three strokes. Cumming, about forty years ago, read "FATHUR SIN IN THURBIAURN SUNR." Before supposing that he had simply drawn on a vivid imagination for these unnecessary words, we should be quite certain that the existing marks could be no part of them. I have before me a rubbing which I took on November 4, 1885. On it the strokes are distinct, and I have no difficulty in showing by dotted lines that the upper portions of them would and must have been exactly as given by Cumming, excepting only that the stone is now entirely broken off at the third rune of THURBIAURN. The twig of the A and lower part of the bow of TH in FATHUR, the lower dots between SIN, IN, and the next word, and the lower part of the bow of TH in the last word, are quite legible on the stone.

As to the Conchan Cross, I need only say here, that, with Prof. Stephens's notes before me, I cannot accept Dr. Vigfusson's reading of this difficult inscription. It is not bi-lingual in any sense, and the names are good Norse. I think the sixth rune in MURKIBLU is not o but b. IESUCRIST and CRIST are perhaps misprints for ISUKRIST and KRUS, which words are quite distinct. RUNA has neither I nor R at the end of it, and it is followed by TH and the stem of another rune. The three omitted letters are not illegible, and the whole inscription can be read so as to make good sense.

In all the others, except about two, I observe what I take to be slight misreadings. But already this letter is too long, and I must reserve further remarks for some other occasion. I am sorry to have had to differ from Dr. Vigfusson in many particulars, and cheerfully acknowledge our great indebtedness to him for much that is valuable in his interesting article. The fact of such an expert having fallen into error only shows how difficult our inscriptions are to decipher. It confirms me also in the opinion that antiquaries and scholars, who may be unfortunately unable to see the actual crosses for themselves, will only be satisfied of the correctness of the readings when they see them reproduced without the possibility of error. This I am in hopes of being able before very long to do in a work illustrated by one of the new photographic processes, and having a separate large-sized plate for each face and inscription of every cross. The possibility of mistaken readings, or even of artist's or engraver's errors, will be thus avoided.

Meantime I am endeavouring to have what still remains to us of our beautiful crosses preserved from injury and weather by being placed under cover; and I trust that the interest

taken in them by men of learning and culture may influence those of us who dwell among these noble relics of the past to exert ourselves in a matter wherein we shall have the hearty good wishes and support of scholars, antiquaries, and men of understanding all the world over.

P. M. C. KERMODE.

Settlington: Feb. 21, 1887.

If Dr. Vigfusson will read my letter more carefully, he will see that I did not blame him for reading the inscriptions from the stones, but for declining to verify his readings by means of the casts.

I have now collated one half of the inscriptions. The casts show forty-five runes which Dr. Vigfusson has either omitted, inserted, or misread. They bear him out in eight of the new readings which he has proposed, and suggest seven other new readings which have escaped him. One of these is important, as it supplies the lost rune *hagl*, which has not hitherto been detected on the Manx stones.

Clearly, Dr. Vigfusson would have acted wisely if he had accepted the offer of the use of the casts.

ISAAC TAYLOR.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Feb. 28, 5 p.m. London Institution: "Poland, or the Disappearance of the Unfit," by Mr. C. A. Fyffe.

8 p.m. Society of Arts: Cantor Lecture, "Building Materials," III., by Mr. W. Y. Dent.

8.30 p.m. Geographical: "Prejevalsky's Journeys and Discoveries in Central Asia," by Mr. E. Delmar Morgan.

TUESDAY, March 1, 3 p.m. Royal Institution: "The Function of Respiration," VII., by Prof. A. Gamgee.

8 p.m. Biblical Archaeology: "The Chronology of the Bible," by Mr. W. C. Thurman; "Sahidic Translation of the Book of Job," by Dr. E. Amelineau; "The Kaaba and Mosque of Mecca," by Miss Gonino.

8 p.m. Society of Arts: "The Colonial and Indian Exhibition," by Mr. Edward Cunliffe-Owen.

8 p.m. Civil Engineers: "Dredging Operations and Appliances," by Mr. J. J. Webster.

8.30 p.m. Zoological: "The Experimental Proof of the Protective Value of Colour and Markings in Insects (and especially in Lepidopterous Larvae) in their Relation with Vertebrata," by Mr. E. B. Poulton; "The Fishes collected by Mr. C. Buckley in Eastern Ecuador," by Mr. G. A. Boulenger; "A Vestigial Structure in the Adult Ostrich representing the Distal Phalanges of Digit III.," by Mr. Richard S. Wray.

WEDNESDAY, March 2, 8 p.m. Society of Arts: "The Cultivation of Tobacco in England," by Mr. E. J. Beale.

THURSDAY, March 3, 3 p.m. Royal Institution: "The Critics of the Reign of Anne," II., by Mr. E. Gosse.

4 p.m. Royal Archaeological: "The Recent Discovery of the Foundation of St. Hugh's Abbey at Lincoln Minster," by Precentor Venables; "Glastonbury Abbey," by Mr. H. S. Dale.

7 p.m. London Institution: "Musical Instruments," by Mr. J. Radcliffe.

8 p.m. Linnean: "Genetic Affinities and Classification of Algae," by Mr. Alfred W. Bennett; "Fungoid Disease of Colocasia in Jamaica," by Mr. G. Massee and Mr. D. Morris.

8 p.m. Chemical: "The Colouring Matter of *Drosera rotundifolia*," by Prof. Rennie; "Anhydrous benzene," and "Condensation of Benzil with Ketones," by Mr. F. R. Japp and Mr. C. E. Burton; "The Constitution of Glycosine," by Mr. F. R. Japp and Mr. E. Clemenshaw; "Diphenylglyoxaline and its Homologues," by Mr. F. R. Japp; "Dehydracetic Acid," by Dr. W. H. Perkin, jun.

8 p.m. Carlyle Society.

8.30 p.m. Antiquaries.

FRIDAY, March 4, 7.30 p.m. Civil Engineers: Students' Meeting, "Propelling Machinery of Modern War-Ships," by Mr. Sidney H. Wells.

8 p.m. Society of Arts: "Our Trade Routes to the East," by Sir E. J. Goldsmid.

8 p.m. Philological: "The Inscription of Gortyn," by Prof. Windisch.

8 p.m. Geologists' Association.

9 p.m. Royal Institution: "Brain Surgery in the Stone Ages," by Mr. V. Horsley.

SATURDAY, March 5, 3 p.m. Royal Institution: "Sound," II., by Lord Rayleigh.

SCIENCE.

The Seven against Thebes of Aeschylus. Edited, with Introduction, Commentary, and Translation, by A. W. Verrall. (Macmillan.)

IT is generally with some impatience and very little curiosity that one takes up new editions of Greek plays brought out in England of recent years. You find your time wasted by reading a congeries, or a collection, of other people's knowledge set out by the editor with little or nothing of his own. You get an additional text of a play which you already possess in two or three forms. And what else? Perhaps half a dozen more than doubtful, and certainly trivial, emendations, which could have been published in any journal. Anything else? Yes, a prose *crib*, which, whether printed in alternate lines or on alternate pages, offends a man of scholarly habits, and annoys the schoolboy who wants it at a cheap price, to lie before him when he is working at his handy text. For all this you may have to pay a large sum, and naturally you grumble.

No one who purchases Mr. Verrall's *Septem* will have any of these complaints to make, unless it be that Mr. Verrall might have adopted the good new fashion coming in abroad of printing his commentary without a text, and that, though he has not offended us with a *crib face en face*, he has condescended to print one by way of appendix. But these additions to the bargain will be cheerfully borne, when the reader comes to study the acute and original treatment of the play by this excellent scholar, certainly the best of this generation of Cambridge scholars in the criticism of Greek poetry.

In the first place there is an admirable essay on the Aeschylean form of the legend, and the poet's deliberate avoidance of the name Thebes. Can Mr. Verrall suggest to us any reason for his similar avoidance of the name Mycenae in his great trilogy, though Mycenae was older, more famous, and more patriotic than Argos? As I have elsewhere given a reason for this, I hope he will some day give us his opinion on it.

But still more interesting and original is Mr. Verrall's account of the plot, which, indeed, he has been the first to explain, showing a delicate and subtle art where most of us had assumed a simplicity of structure almost amounting to a fault. This contribution to the understanding of Aeschylus in itself marks the edition as a distinctive advance upon previous work. I do not think there will be much difference of opinion so far. But it is likely the pedants will make a great fuss about the next large question broached in the book: I mean the theory that exact syllabic correspondence in strophe and antistrophe is not a law in the lyrics of Greek tragedy; and that if the sense be good, and the passage otherwise sound, this objection does not warrant us in risking an emendation. Such immense labour and ingenuity have been spent on making this kind of emendation, and for this sole purpose, that it will come like a thunder-clap on many whose sole title to fame may rest on exhibiting subtlety in this kind of corrections. It is not for me to pronounce on Mr. Verrall's theory, which applies also to the fashion of ascribing an exactly

equal number of lines to question and reply in dialogue. But his arguments seem to me sound; and I shall adopt them until I find them refuted. There are certainly two principles strongly developed in all Greek art—on the one side a strict adherence to fixed form often amounting to conventionality; on the other a freedom from restraint which saves poets and sculptors from falling into lifeless stiffness. We are very likely to err in carrying out either principle without regard to the other. Mr. Verrall's theory seems to me to admit both in their just proportion.

These are the large features which distinguish the book and give it its distinctive character; but in addition to these, the commentary teems with learned and clever exegesis, generally convincing, in a few cases not so, at least to me. The explanations of vv. 181, 185 (*σῦργες*), 278, 339, 370, and the conjectures on vv. 416, 531, will serve as specimens of the kind of work which characterises the commentary throughout. We have always a man thinking honestly for himself, and not afraid to speak his opinion, in contrast to the usual habit of gathering all the opinions of others, and balancing them without any clear decision. The best things he has done are original explanations and defences of what seemed corrupt, but is really sound. Good specimens of this are found on vv. 648, 814.

It has been pointed out to me that Mr. Verrall's derivation for *μελάνδρος* (v. 43) is very questionable; and I may add that I hardly think that *ἀπαλλίερε* (229) can have any suggestion of *fastidious* eating in it, however gluttony may lie in the primitive signification. In the *ἀπαρίξει* of v. 361 the editor does not recognise that *οὐκ ἀπαρίξει* probably = *περιττεύει*, as Mr. Bury points out to me, *ἀρτίος* and *πέριττος* being a natural contrast. I cannot believe that *Ἀχαιοὶ θεόθεν* (310) can mean Achæan in religion (as opposed to Cadmean), though I am not ready with an explanation. I also think that the *κατ' ἀνθρώπων* (412) is really in contrast to Divine power (429), and not to that of giants.

But all these are matters of opinion, and I know very well that mine is not for a moment to be put in comparison with Mr. Verrall's. It is rather for the purpose of stimulating an interest in so good a piece of work that I have entered into a few details. It will be very interesting to learn how the German philologists will take this serious attack on several long-received principles of criticising the Greek tragedies.

J. P. MAHAFFY.

CORRESPONDENCE.

PĀNINI'S "ROOTS AND SUFFIXES."

Gottingen: February 20, 1887.

MAY I express my regret that Prof. Sayce, in the ACADEMY of February 19, should have repeated the old story of Pānini's "empty chatter of roots and suffixes"? Surely, Prof. Sayce knows as well as I do that the theory of roots and suffixes, and of the existence of words even apart from the sentence, is by Indian grammarians regarded as a mere device, resorted to "for the easy instruction of children"; and he can hardly wish to make Pānini responsible for the theories of European grammarians.

F. KIELHORN.

SCIENCE NOTES.

A NEW illustrated monthly, called *Scientific News*, is to appear on March 1. The publisher is Mr. Vickers, in the Strand; and the editor, Mr. G. R. Dunell.

WITHIN the last three or four years the use of "natural gas," or "rock gas," has developed to so large an extent in the United States that the study of the geological conditions under which the gas occurs has become a matter of much practical importance. A paper on this subject, by Mr. C. A. Ashburner, has been lately published in the *Transactions* of the American Institute of Mining Engineers. The chief localities of the natural gas are in Western Pennsylvania, in Ohio, and in the state of New York. The gas issues from rocks varying in geological age from the upper coal measures down to the Trenton Limestone (Lower Silurian).

PHILOLOGY NOTES.

M. CLERMONT-GANNEAU has reprinted from the last number of the *Journal Asiatique* his paper entitled "La Stèle du Mésa, Examen Critique du Texte," the substance of which is an acrimonious rejoinder to the pamphlet issued last year by the two German scholars, Rudolf Smend and Albert Socin. Into this controversy it is unnecessary to enter until M. Clermont-Ganneau has redeemed the promise (which he here formally repeats) of publishing his long delayed "édition définitive." But it may be mentioned that the present pamphlet is rendered valuable by a facsimile of the copy of seven lines of the inscription (13-20) made by an Arab, Selim el-Qâri, before the stone was broken to pieces. M. Clermont-Ganneau expresses an opinion not only that other fragments may yet come to light, but also that the stèle, as we know it, was probably only half its original size, and that the remainder may yet be discovered by diligent search.

MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, Feb. 8.) FRANCIS GALTON, Esq., president, in the chair. A paper was read by Sir Charles Wilson, on "The Tribes of the Nile Valley, North of Khartum." Sir Charles Wilson opened his paper by remarking on the extraordinary way in which the various races inhabiting the Nile Valley—with many of whom he had come in contact in the course of the Nile expedition—had become mixed up, and how completely the indigenous population had in certain cases lost its nationality while absorbing its Arab conquerors. The tribes of the Nile Valley, North of Khartum, might be divided into three groups, the Hamitic, the Semitic, and the Nuba, all alike claiming descent from the Koreish of Mecca. Sir C. Wilson then proceeded to give briefly a history of the different tribes from the earliest times, describing in detail the peculiarities and physical characteristics of each.—A number of Sudanese weapons, lent by Sir Allen Young, were exhibited.

ENGLISH DIALECT SOCIETY.—(Annual Meeting, Monday, Feb. 14.)

JOSEPH HALL, Esq., headmaster of the Hulme Grammar School, in the chair.—Mr. J. H. Nodal, hon. secretary, read the thirteenth report, which covers the proceedings and work of two years, none having been issued for 1885. The publications for the year 1885 are—the second part of the *Cheshire Glossary*, by Mr. R. Holland; *Bird Names*, by the Rev. Charles Swainson; an essay on *Four Dialect Words: Clem, Lake, Oss, Nesh*, by Mr. Thomas Hallam; and a *Report on Dialectal Work from May, 1885, to May, 1886*, by Mr. Alexander J. Ellis. Mr. Holland, in his second part, has completed the vocabulary of Cheshire words, the whole extending to 400 pages. Mr. Swainson's *Provincial Names of British Birds* deals largely also with the

subject of folklore. Mr. Swainson gives under the proper and scientific name of each bird the various provincial names, with explanatory notes as to their origin and signification. The work is interesting, and the list of local names is the best yet published; but it is only right to point out that in the catalogue given by Mr. Swainson of the books which he has consulted for the purposes of his compilation—about one hundred in all—not a single publication of the English Dialect Society is mentioned. This means, of course, that the glossaries of words used in almost forty counties or districts have been entirely overlooked and neglected. Several recent monographs on the ornithology of English counties, most of which contain the local names of the birds, are also omitted from Mr. Swainson's list. It is obvious, therefore, that the Dialect Society, while acknowledging their indebtedness to Mr. Swainson for the work he has done, can only regard it as a partial and temporary treatment of the subject; and they will be pleased if they could induce Mr. Swainson or some member of the society to attempt the compilation of an exhaustive and final list of local bird names. The publications for 1886 will be as follows:—A Glossary of West Somerset Words, by Frederick F. Elsworth; Cheshire Glossary, by Robert Holland, part III., completing the work; Words in Use in South-West Lincolnshire (Wapentake of Graffoe), by the Rev. R. E. Cole, rector of Doddington, Lincoln; and another if funds will allow. Mr. Elworthy's book will complete his series on the dialect of Somersetshire, the first of which was published in 1875; the second, dealing with the grammar, in 1877. The third and concluding part of Mr. Holland's Cheshire Glossary will contain chapters on the grammar and pronunciation of the dialect; on place-names, patronymics, customs, proverbs, and colloquial expressions; a Cheshire dialect story, and specimens of dialect poems. The following new works have been offered to the society since the last report:—The Folk-Speech of South Cheshire, by Thomas Darlington, of St. John's College, Cambridge; the Dialect of Idle and Windhill in the West Riding of Yorkshire (three miles from Bradford), by J. Wright; Sea Words and Phrases of the Suffolk Coast, by the late Edward Fitzgerald, the translator of Omar Khayyam, edited by J. H. Nodal; a Glossary of Berkshire Words, by Major B. Lowesley; a Dictionary of the Kentish Dialect, by the Rev. W. D. Parish, vicar of Selmonston, Sussex; and the Rev. W. Frank Shaw; and a Glossary of Norfolk and Suffolk Words, by Walter Rye. It is also proposed to issue revised and extended editions of the Rev. J. C. Atkinson's Glossary of the Cleveland Dialect; Mr. Edward Peacock's Manley and Corringham (Lincolnshire) Glossary; and Dr. J. A. H. Murray's great work on the Dialect of the Southern Counties of Scotland. The index to the Provincialisms in *Notes and Queries*, after sundry vicissitudes, has been kindly undertaken by Mr. Charles W. Sutton, the chief librarian of the Manchester Free Libraries. Ten or twelve other works, which have been enumerated in previous reports, still remain to be issued by the society. The number of members at the end of 1886 was 256, and of libraries 55, making a total of 311. This is a decrease of six in the number of members, and an increase of two libraries, or a net decrease since the end of 1884 of four. In a letter embodied in the report, Prof. Skeat again called attention to the advisability of attempting to raise a fund for the printing of an English Dialect Dictionary, by the University of Cambridge. He thought at least £5,000 would be required, and that the time had come for an attempt to raise the money by a general subscription. "Even if no one else contributes to this object, I feel that I must at any rate do so myself; but, being unable to command the sum required, I cannot do more than contribute the hundredth part of it. I have therefore set by the sum of £50 for the purpose; and I shall be happy to add to it any sum, however small, that may be contributed by any one else." When the whole sum of £5,000, or at any rate a considerable portion of it, has been obtained, it will be made over to the Syndics of the Pitt Press, who have expressed their willingness to undertake the printing and publication of the English Dialect Dictionary, when the means have been provided for paying a competent editor and a sufficient staff of assistants. "In these days of

testimonials," concluded Prof. Skeat, "I cannot help wishing that I had deserved one; for if I had done so, I would have asked for it to take the shape of a fund for preparing and printing an English Dialect Dictionary."—Mr. George Milner, treasurer, submitted the balance sheets for the years 1885-1886. From them it appeared that the balance in hand at the end of December, 1884, was £254, while for the year ending 1885 it was £449. The balance on December 31, 1886, was £379. This amount, said Mr. Milner, would all be required for the printing of books already in hand. It was encouraging to find that the sales of books continued. The amount received last year, per Messrs. Trübner, was over £18, which showed that there was an ordinary trade demand for the books of the society. Attention should also be drawn to the fact that in 1886 £63 had been received from persons who were so far interested in the work of the society as to desire to possess themselves, not only of the current volumes, but of previous ones. That proved that the interest in the work was at any rate not decreasing.—The chairman said he thought that the financial position of the society was fairly satisfactory. He must also congratulate the society upon the excellent work of the past year. The members had got two books of first-rate importance. Mr. Robert Holland's *Cheshire Glossary* was marked by minuteness and exhaustiveness. An excellent feature was the complete list he gave of special words employed in or bearing upon industries of the county of Chester, such as the silk and hat trades, and the salt manufacture. There was also a great number of agricultural words. The reading of the book had given him great enjoyment, as it was so full of quaint and interesting bits of information about the manners and customs of the county. Indeed, he hardly knew a more amusing book, except the *Lancashire Glossary*. With reference to Mr. Swainson's work, which was spoken of in the report as rather imperfect, it had been undertaken largely from the folklore side of the question. Many local names of birds which were wanting, he had found in a delightful little book entitled, *A Year with the Birds*, by an Oxford tutor. In respect of folk-lore, Mr. Swainson's book would rank with the best literature of the kind. He was pleased to hear Mr. Ellis's praise of the work of Mr. Thomas Hallam, who possessed the rare gift of a sharp ear, and had cultivated and used it with the most unflinching industry. How he managed to do the work and travel about from place to place with the limited time at his disposal, was to him a great puzzle. There was no doubt that fifty or a hundred years hence the labours of Mr. Hallam would be more highly appreciated even than they are now. A reproach made against the society was that its editors had been mere collectors of words, and that, therefore, a great deal of the work was of little value. That could not at all events be said in regard to the books issued during the past few years. Great attention had been paid to pronunciation; and in the book on the dialect of South Cheshire and the grammar of Idle and Windhill, the question of phonetics would be largely dealt with. With regard to the work on Sea Words and Phrases, Mr. Fitzgerald was an amusing and pithy writer, and he looked forward with pleasure to the appearance of the work. The question of the proposed English Dialect Dictionary was again brought forward by Prof. Skeat in a manner which showed that he was thoroughly in earnest. He (Mr. Hall) did not think it was possible to raise £5,000 immediately, but the money might be obtained by annual subscriptions. The Cambridge University Press wished to be guaranteed against loss; but he thought that the proposed work was of such an important nature that it ought to be undertaken without any consideration of the kind. The matter should be placed before them in a strong way, and he thought that Cambridge would be anxious to emulate Oxford, which deserved great credit for undertaking the publication of the *New English Dictionary*. He thought that £5,000 would not be necessary for the work, as the material was printed and ready to hand.

FINE ART.

THE ROYAL YORKSHIRE JUBILEE EXHIBITION, SALTAIRE, BRADFORD.—All works of art (artist's section) intended for the above Exhibition must be delivered at Saltair during the week ending on the 9th April, or to the duly appointed agent, W. A. Smith, 20, Mortimer-street, Re-ent-street, London, W., during the week ending on the 26th March. No works will be received after the dates above mentioned. All works must be delivered free, and pictures must be without cases. Further information can be obtained of Mr. Edward V. Baerle, Superintendent, Fine Art Section, Saltair, near Bradford.

QUICHERAT'S PAPERS ON MEDIAEVAL ARCHITECTURE.

Mélanges d'Archéologie et d'Histoire. Par Jules Quicherat. Vol. II. (Paris: Picard)

THIS bulky volume contains a number of miscellaneous essays on various archaeological subjects, both classical and mediaeval.

The first deals with the difficult question of the plan and construction of the Basilica which Vitruvius designed and built at Fanum, in Umbria, probably in the early part of the first century A.D., and which he describes at some length in his work on Architecture, lib. v., i. Vitruvius, though apparently a skilful engineer, was very deficient in power of literary expression, and hence his account of this building presents many serious difficulties which are increased by our ignorance of the true meaning of some of his technical words. Moreover, the Roman methods of construction underwent many very important modifications during the early years of the Empire; and as the remaining examples of Roman architecture are, with very few exceptions, later in date than the time of Vitruvius, we are in many points liable rather to be misled than assisted by a comparison of existing buildings with his written description. The development of the use of concrete, and the introduction of burnt brick facings in place of the stone masonry or walls of sun-dried bricks commonly used up to the time of Augustus, completely revolutionised the Roman methods of building.

M. Quicherat first discusses the plan of the Fanum Basilica, a rectangular building 120 feet by 60, supported on 18 columns, surrounded with an aisle 20 feet wide; the columns which separated the two were of the gigantic height of 50 feet. The main difficulty is the arrangement of the tribunal or raised platform for the presiding judge, which was quite unlike that of the Flavian basilica on the Palatine hill, with its apse at one end—a plan which afterwards was adopted for the Christian churches of the fourth century and later—and also has no resemblance to the more ambitious design employed in the great basilica of Maxentius and Constantine. At Fanum the tribunal was arranged in the pronaos of a temple to Augustus, which formed a sort of transept extending from one of the long sides of the basilica; the semicircle of steps which served for the raised tribunal also formed the approach to the cella of the temple behind it. In the main M. Quicherat follows the restoration published by Wilkins in 1812 in his work on the *Architecture of Vitruvius*; but he has introduced some modifications which seem to have very little to recommend them, especially the lofty screen wall which he introduces along the edge of the upper gallery over the aisles. As is mentioned by the younger Pliny, these galleries were crowded with spectators during the trying of important causes; and it is much more probable that nothing more obstructive to sight and hearing than low *cancelli* or

screens were used to fence in these galleries. Moreover, one of the long reliefs on the arch of Constantine shows clearly such a gallery crowded with spectators, who are all visible from below over quite low *cancelli*, which seem to be less than three feet high.

M. Quicherat examines at some length the vexed question of the real meaning of the word *testudo* as applied to a roof, and is probably right in his theory that the word does not necessarily mean an arched vault, but was also applied to flat coverings. The *testudo* over the *cavum aedium* of Varro must certainly have been a timber roof, and Vitruvius himself uses the word to mean the flat concrete floor (*suspensura*) supported on short brick pillars, which formed the hypocaust of the Roman baths.

The article on the Ancient Church of St. Martin at Tours is an attempt to reconstruct the church, which was built in 472, and burnt in 1000, from the description given by Gregory of Tours in his *Historia Francorum*—a form of speculative archaeology in which French writers apparently take great pleasure.

In another essay the author shows that the modern French term "architecture ogivale," used to mean what we call "pointed or gothic," architecture, had originally quite a different meaning. *Ogive* is the feminine of an adjective *ogif* or *augif*, the *augivus* of Du Cange; and in mediaeval times the phrase "arc en ogive" meant the diagonal ribs of a groined vault, and was never applied to a single arch or an arcade. In a document of 1398, the exact equivalent of the English "pointed arch" is used—"arc empointié"—as was first noticed by M. Lassus. Admitting that the modern meaning of the word *ogive* is now stereotyped to imply pointed arches, M. Quicherat suggests that it would be better to use the word *gothique*, as English writers do, in spite of its unhistorical meaning, on the ground that pointed arches were largely used in Romanesque buildings of the eleventh to the twelfth centuries, and that, therefore, the word does not really serve to differentiate the earlier and later architectural styles of the Middle Ages. The pointed arch certainly came into use in France a full half century before it did in England, and M. Quicherat accepts the very probable theory that it was copied from the still earlier Oriental examples. Even the horse-shoe form of arch, a peculiarly Saracenic type, frequently occurs in the Romanesque churches of Southern France, though further north it was but rarely used. The influence of late Roman architecture on the buildings both of France and England down to the eleventh century was probably much greater than is usually supposed. The numerous fine Roman buildings, such as temples, basilicas, amphitheatres, and countless private houses, which existed throughout a great part of France and England in a perfect state till the beginning of the fifth century, probably lasted in a fairly complete condition many centuries later, and must have had a strong influence on the uncultured Norman and Saxon invaders. In this country very few examples still remain of a date earlier than the Norman Conquest; but in one of these, the church at Deerhurst, built in the reign of Edward the Confessor, a very remarkable example is to be seen of the

barbarous way in which the English builders of that time copied the old classical forms. The capital of a double window in the tower is an exact copy in stone of a series of overlapping Roman *tegulae*, each larger than the one below, a method of forming a spreading abacus which was often used in the buildings of the ancient Romans, but which, of course, is quite meaningless when cut out of solid stone. The actual use of real Roman bricks as late as the eleventh century was probably very common: St. Alban's Abbey Church is one of the few examples of this which still exist.

The articles on the *Sketch-Book* of Willars de Honnecourt, a French architect of the thirteenth century, and the *Schedula Diversarum Artium*, written by a German monk probably in the twelfth century, are remarkable examples of the usual French ignorance of the work of English archaeologists. M. Quicherat did not seem to be aware of the existence of Prof. Willis's edition of the *Sketch-Book*—a far more valuable work than any of the French editions which he quotes; nor had he ever heard of Hendrie's translation of the monk's *Schedula*, a work which, however unsatisfactory, is at least superior to that recently published by M. L'Escalopier, the criticism of which furnishes the bulk of M. Quicherat's chapter on the subject.

The article on a pilgrim's tomb in the Church of Sta. Prassede in Rome contains some interesting notes on the badges and costume of pilgrims in the thirteenth century. This is a floor slab of marble, about 6 feet long, on which is incised a portrait of a certain grocer (*speciarius*) named Giovanni, of Montopoli, a village in the Val d'Arno. He is clad in a long tunic, over which he wears an upper garment of goat's skin, and on his head the usual wide brimmed hat, on which is a scallop shell, the badge of those who had visited the shrine of S. James Santiago de Compostella. Another shell is placed on the scrip, which is slung round his shoulders by a narrow band. The *bourdon*, or pilgrim's staff, is peculiar in form. It appears to be of wood, bound round with crossed thongs of leather, and is tipped at the head with a ball and shod with an iron point.

This incised marble effigy, which dated from the end of the thirteenth century, is a characteristic example of the Roman method of treating sepulchral effigies, so many examples of which exist in the churches of S. Maria in Ara Celi, S. Maria del Popolo and other churches in Rome. But, strange to say, M. Quicherat claims the Santa Prassede figure as the work of a French sculptor, for apparently no better reason than the fact that towards the end of the thirteenth century a French prelate happened to be the titular cardinal of Sta. Prassede. Other French writers besides M. Quicherat show this tendency to claim as the works of their fellow-countrymen examples both of painting and sculpture which obviously possess none of the characteristics of mediaeval art in France.

J. HENRY MIDDLETON.

CORRESPONDENCE.

A RAPHAEL DRAWING IN THE BRITISH MUSEUM IDENTIFIED.

Liverpool: Feb. 16, 1887.

Among the drawings ascribed to Raphael in the British Museum is one in black chalk, very

much damaged, bearing the life-size representation of the head of a child. It is evidently part of a larger composition, and is rightly described as a fragment of a cartoon. Messrs. Crowe and Cavalcaselle (*Life of Raphael*, ii., p. 374, note) incline to consider it "an independent design by Sodoma." Earlier writers called it a first impression for one of the children's heads in the Madonna di San Sisto. Neither of these attributions is correct. A study of the photographs of Raphael's works has fortunately enabled me to place the drawing in its right place.

It is a part of Raphael's cartoon for the round fresco of "Poetry" in the ceiling of the Stanza della Segnatura in the Vatican. The drawing corresponds in all points with the head of the cherub on the right, who holds the tablet inscribed AFFLATVR. Every curl of hair in the cartoon is found in the fresco, and the ribbon round the head likewise corresponds in both. The tablet in the fresco hides a portion of the child's chin; in the cartoon the whole oval of the face is complete. A close inspection, however, shows a line drawn right across the shoulder and chin exactly corresponding in position to the upper edge of the tablet. Two faint lines can also be found, with a little good will, starting away from the hair, and indicating the upper outlines of the expanded wings.

The ceiling frescoes of the Stanza della Segnatura are known to have been the first works done by Raphael after his arrival in Rome. They were designed and painted by him with great care. It is not surprising, therefore, to find from this remnant that even the cartoons were drawn by the master's own hand.

The drawing in question came from the Payne-Knight collection. It was photographed by the Autotype Company, and the print bears the number 17. It does not seem to have been thought worth including in Braun's Catalogue—an omission which should certainly be corrected. W. M. CONWAY.

NOTES ON ART AND ARCHAEOLOGY.

It is necessary to say something about a scheme which is now more or less under the consideration of the Royal Academy, but which at all events has not been adopted as yet. And we hope it never will be. It is a scheme to establish what would be practically a third class of Academicians—though of Academicians without responsibility or titular honours; and it is designed to meet the avowed grievances of the more distinguished among those artists who are neither full Academicians nor Associates. The plan is to select a hundred men (presumably in architecture, in sculpture, in water-colour painting, and in engraving, as well as in oil painting) and to make the works of these men, or at least one, two, or three of their works, free of the Academy walls—craving no leave to be exhibited, but exhibited as a matter of right. This sounds very well to begin with, since it is obvious that there are—well, not a hundred, but at least a score or two of men in the different arts whose productions may fairly claim to be exempt from the criticism of their fellows, whose works, by reason of their authors' position, have a right to be seen. But the choice of a hundred men to receive, of necessity, the privilege of exhibition, would leave out more hopelessly in the cold than ever all not among the hundred. It would not provide for the best trained and the most promising of the very young. It would, rather, interfere with such chances as they might otherwise have enjoyed, for, practically, all the wall space would be engaged. Yet, heretofore, one of the main interests of the Academy Exhibition has been the discovery and encouragement of the gifted young. Quite an unknown man has

always been liable to surprise and delight you in a prominent place; and the grievance most put forward has not been that of such men, but of those who wrongly consider themselves such men—consider themselves gifted as well as unrecognized—and of those likewise who, having obtained a certain position of modest notoriety, generally barely deserved, have sought in vain to extend it. The long and short of it is that this creation of a third class—the class of a hundred exhibitors, *exempt*, or *hors concours*—will not meet the real requirements of the time. It would meet it hardly more than would the ridiculous institution of a new exhibition, which would lack from the first, and would lack for ever, the prestige which the Academy commands. What is wanted is a different thing. It is, first, an immediate and generous self-curtailement of the privileges of Academicians. Now, especially, that, not to speak of the actually minor, there are now so many secondary exhibitions, to one or other of which every Academician of activity is pretty sure to send something, there cannot be the slightest occasion for the display of eight or of half-a-dozen works by any single man on the Academy walls. And the second thing that is wanted is—whether by election with its conveyance of definite rights, or by merely voluntary display—a much ampler recognition of at least one or two of the kindred arts: water-colour painting, sculpture, and engraving. The Royal Academy must be entreated to rise to the perception of the needs of the day. It is not threatened, and it is nonsense to say that it is. It has still a giant's strength. It is merely entreated, or should be entreated, with civility, to use its strength for the benefit of the many, and in accordance with conditions of life and art very different from those which obtained in the day of its origin.

THE annual Exhibition of Water Colour Drawings at Messrs. Agnew's Gallery is very valuable and interesting, but as miscellaneous as possible; and, in this respect, like the water-colour department of an art treasures exhibition. In order that the lamb may, with some approach to comfort, lie down with the lion—the early grey Turner and quiet Girtin live in the presence of the modern masters of opulent hues—Messrs. Agnew provide screens for the separate accommodation of many of the early people. The main walls hold too much of what is, by comparison, garish. There is at least one very fine Barret, and, even on the great wall, there are two or three large Copley Fieldings, which, up to a certain point, will repay study. In one of them this suave master treats a Dewint-like subject, and with very fair success. Few living artists of distinguished eminence, in water-colour, are wholly unrepresented, and Rossetti is represented among the somewhat recently dead. But he is not represented to perfection. Now the Burne-Jones—a "Cupid and Psyche" of a good many years ago—is a drawing that does justice to this delicate and distinguished artist. Of course, the figures are very lifeless, very bloodless, very woe-begone. Healthy art—the enjoyment of a healthy personality—has never been obtained from this accomplished scholar of the Primitives. But the colour is, in the present instance, a very delightful and subtle achievement, and the "soft-plumed" being gives pleasure by radiance of hue. But, perhaps, the great feature of the exhibition, so far as contemporary work is concerned, is the presence of no less than three single figure-pieces by Sir James Linton, nearly all of them of his finest quality, as noble in the physique selected as in texture, colour, and tone. If Mr. Burne-Jones derives from the Primitives, Sir James Linton derives from some of the greatest of the Dutchmen and Venetians. Metsu and Terburg—not to say Veronese himself—might have looked with encouragement and approval upon the solid triumphs of Sir James Linton in water-colour.

MR. R. DUNTHORNE will have on view next week, at the shop he is pleased to call "The Rembrandt Head," in Vigo Street, Mr. Haig's new etching of "The Cathedral of St. George, Limburg on the Lahn."

It has been decided by the East London Organising Committee of the Girls' Friendly Society, of which the Duchess of Leeds is president, to hold another exhibition in aid of the society on March 16 and following days. Earl Spencer has consented to lend Spencer House, St. James's, for the purpose. Like the previous exhibitions held at the Earl of Zetland's and the Marchioness of Downshire's houses, the forthcoming one will consist chiefly of miniatures and various art objects lent by private collectors; and the magnificently decorated rooms of Spencer House, which have rarely been seen by the public, will form an additional attraction.

THE ninth spring exhibition of modern pictures, held by the corporation, in the Atkinson art gallery at Southport, will open on Monday, March 7.

THE January number of *English Etchings*, made interesting enough as regards its text by a heartily written paper, very spontaneous, apparently, by Mr. Frank Short, "On the Making of an Etching," has at least one really good etching, which is saying a good deal in these days of the universal production of the commonplace and the uncharacteristic. This is the "Thames Barge" of Mr. Percy Thomas—a barge with furled sail, and a pretty grey and distant background of St. Paul's and the river-side, and the masts and cordage of many ships. There is great unity about the work; great simplicity, too, and frankness; and it looks to us an instance of thoroughly accomplished "biting." Altogether, a very pleasant and modest little work. It is surprising how the editor contrives to supply good things—for every issue.

THE STAGE.

STAGE NOTES.

THE late Mr. Tom Taylor's "Clancarty" is going to be the subject of the next revival at the St. James's Theatre, and it is likely that it will be brought out at the end of next week. It is now a dozen years ago or so that Londoners saw it at the Olympic, where, thanks in part to its own excellence of construction, and thanks in part to its clear and spirited interpretation by Miss Ada Cavendish, Mr. Henry Neville, Mr. Anson, and others, it achieved distinct success. At the St. James's it will have a splendour and appropriateness of mounting which it has never before enjoyed; and, as to the chief lady's part, that will be played by Mrs. Kendal, who may conceivably find in it a very great opportunity, of the kind the very existence of which the clever but unimpassioned acting of Miss Cavendish could never have revealed to us.

WE hope that those of our readers whose eyes happened to scan with closeness two of the most familiar names in "The Rivals" and "The Stoops to Conquer" associated together, in our last issue, as in one play, were rightly entertained by the clerical errors which were then and there committed. If the works of Sheridan and Goldsmith had been very recent matter, we might have had to apologise with great humility for an absence of due learning.

MUSIC.

RECENT CONCERTS.

THERE was an interesting concert last Saturday afternoon at the Crystal Palace. The programme commenced with the Overture, written by Mr. F. K. Hattersley, for the last Leeds festival, and noticed by us on that occasion. An orchestral piece, entitled "Klingsor's Magic Garden and the Flower Maidens" from "Parsifal," proved an interesting novelty. Herr Emil Steinbach has adapted for concert use the principal musical features of the second act of Wagner's work. It commences with an abridged version of the orchestral prelude; then follows the scene between the hero and the flower maidens. After Kundry's short solo, the fascination music is repeated. Wagner's orchestration has, for the most part, been retained. The voice parts are played by one or other of the instruments. We are not at all disposed to favour such arrangements or transcriptions; but justice compels us to say that this one shows judgment, and further, that, as a concert piece, it is by no means ineffective. It serves as a reminiscence to those who have made the pilgrimage to Baireuth, and also, let us hope, as a whet to the appetites of those who have not done so.

Mdme. Anna Falk-Mehlig, well known to concert-goers a few years back, gave an exceedingly neat and musicianlike rendering of Chopin's Pianoforte Concerto in E minor. It is not the most grateful of works, for in the long first movement there are passages of great difficulty, but of little effect; and, moreover, the orchestration is altogether lacking in interest. Mdme. Falk-Mehlig well deserved the loud applause and the recall which she received at the close. Mr. Sims Reeves was the vocalist. In his first song—an air from C. E. Horsley's "Gideon"—he sang with much fervour; but time, unfortunately, leaves its mark on the best of voices, and the great tenor is no exception to the rule. He was, of course, well received. The programme included Liszt's peculiar arrangement for piano and orchestra of Weber's E flat polonaise, Blumenthal's "Requital," and Beethoven's Eighth Symphony. It is always a treat to hear this master's orchestral works under Mr. Mann's baton, and we cannot but think that of late the Symphonies have been somewhat neglected.

Mr. Walter Bache gave a pianoforte recital last Monday afternoon at St. James's Hall. Of course a good part of the programme was devoted to the music of his late master and friend. Mr. Bache played for the first time, we believe, a *Fantasia quasi Sonata*, entitled, "Après une Lecture de Dante," from Liszt's "Années de Pèlerinage." If we may judge by the impression which the piece made upon us, the "reading" was not from the third part of Dante's immortal work. There was, however, one thing which we could admire, and that was the energy and earnestness of the pianist's interpretation. After some of the "Etudes d'exécution transcendante," came an effective arrangement of the symphonic poem "Mazeppa" for two pianofortes, the first part being taken by the excellent pianist, Mr. Fritz Hartvigson. The piece was admirably played and much applauded. Mr. Bache gave, besides a Prelude and Fugue of Bach, Beethoven's Variations (Op. 35), and played his audience out with Mendelssohn's Capriccio in F sharp minor (Op. 5). The pianist was in excellent form, and was heard to great advantage in Beethoven's fine but difficult variations. The recital was well attended.

Last Monday evening Herr Joachim made his first appearance this season at the Popular Concerts. As a rule the eminent violinist commences with some well-known quartett of Beethoven, and some equally well-known solo. On Monday, however, the programme contained a sextett by Dvorák, which was played twice in 1880, but has not been heard since. At that

time the composer was only known to us by the first set of Slavonian Dances performed under Mr. Mann's direction at the Crystal Palace in 1879. The sextett, for two violins, two violas, and two violoncellos, is a work full of lovely melody and chaste workmanship. In the opening allegro we are reminded of Schubert's rich fancy and invention, and even of his tendency to diffuseness. In the "Elegy" and "Furiante" the nationality of the composer is strongly marked. In the finale—a theme with variations—Herr Dvorák has been inspired in turns by one or other of the great masters. As we have often before noticed of Dvorák, the gifted composer speaks to us in a natural voice, and is not ashamed to show how much he has learnt from his great predecessors, and also from the songs and dances of his native country. The work was admirably interpreted by Messrs. Joachim, Ries, Straus, Gibson, Howell, and Piatti. We have probably to thank Herr Joachim for its revival. Perhaps we may remind Mr. Chappell that there are two string quartetts (Op. 34 and Op. 61)—to say nothing of other chamber works—which have never been given at the Popular Concerts. At the lowest estimate they must surely be worth a hearing. For his solo Herr Joachim chose Schumann's Fantasia (Op. 131), which he last played in 1881. It was written by Schumann in 1853 expressly for him, and hence it is easy to account for the formidable difficulties of the violin part. It is an interesting though not an inspired work. To hear it at its best it should be given with orchestral accompaniment. Schumann certainly wrote a pianoforte accompaniment, but probably for convenience of study rather than for public use. It is scarcely necessary to say that Herr Joachim made the most of his part, and was ably supported by Miss A. Zimmermann at the pianoforte. There was, of course, no escaping the encore, and the great artist played, in his own matchless style the Sarabande from the second of Bach's Violin Suites. Miss Zimmermann gave Schubert's Impromptu, in C minor, and a selection from that composer's Valses Nobles. The latter are elegant, but scarcely important enough for such concerts. The programme concluded with Beethoven's quartett in G (Op. 18, No. 2). Mr. Shakespeare was the vocalist.

J. S. SHEDLOCK.

MUSIC NOTES.

SPOHR's oratorio, "Calvary," lately revived by the Novello Choir, was performed last Monday evening at the third concert of the Hackney Choral Association, under the direction of Mr. E. Prout. The principal solo vocalists were Mdme. de Fonblanque, and Messrs. Piercy, Birch, and Clive. The performance, which gave general satisfaction, was not, as at St. James's Hall, interrupted by applause. Mr. Prout himself requested the audience to remain silent during the parts. The last concert will take place on April 25.

LAST week we announced that Bach's Passion music (St. Matthew) will be given by the Cambridge University Musical Society in King's College chapel, on the afternoon of March 10. We now hear that the same is to be given also at Oxford, in the cathedral of Christ Church, on the two Friday evenings of March 11 and March 18. Admission will be by cards, to be obtained on application by letter addressed to the dean and chapter.

THE first issue of *Musical Notes*, a critical record of the past year's musical history, written by Hermann Klein, will be published in a few days by Messrs. Carson and Comerford. It is henceforward to be an annual publication, intended to serve as a work of reference on all important events connected with English music.

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